

VOL. X.

PHILADELPHIA, PA., APRIL, 1892.

NO. 4.

THE ETUDE.

PHILADELPHIA, PA., APRIL, 1892.

A Monthly Publication for the Teachers and Students of Music.

SUBSCRIPTION RATES \$1.50 per year (payable in advance). Single Copy, 15 cents.

The courts have decided that all subscribers to newspapers are held responsible until arrangements are paid and their papers are ordered to be discontinued.

THEODORE PRESSER,

1704 Chestnut St., Philadelphia, Pa.

Musical Items.

HOME.

MRS. PATTI is to return to England on the "City of Paris," sailing May 17th.

The Illinois Music Teachers' Association meets at Quincy, June 28th-30th.

D'ALBERT plays only in the larger cities this season, in a limited number of concerts.

The Damaroch Orchestra gave a Rossini centennial programme in Music Hall February 28th.

DE PACHMANN has sailed for Europe. He is to give a series of recitals in England, Russia, Germany, etc.

GEORGE W. CHADWICK is to compose original music for the Dedicatory Ode of the Columbian Exposition.

RICHARD BURMEISTER played the A major concerto of Liszt at the Boston Symphony Orchestra concert recently.

JOHN K. PAINE is writing the March for the dedication of the Columbian Exposition, which takes place next October.

EDWARD BAXTER PERRY filled forty concert dates in the South and is now on a seven-weeks tour in the Middle States.

The Ohio State Music Teachers' Association is to be held at Cleveland, the Monday and Tuesday previous to the meeting of the M. T. N. A.

AUGUST HYLLESTED, the well known pianist and composer, has been honored by the Italian Government with the title of "Cavaliere of Honor."

The Iowa Music Teachers' Association offers two prizes of \$25.00 each for the best vocal and best original instrumental compositions submitted before August 1.

MISS E. P. SHERWOOD, who read a paper before the Philadelphia Music Teachers which was recently published in *THE ETUDE*, is a sister of William H. Sherwood.

WILLIAM H. SHERWOOD met with an unqualified success at his two appearances with the Boston Symphony Orchestra recently, being recalled four times at each concert.

FOREIGN.

THE Bayreuth Festival announces the following music dramas and dates: "Parsifal," July 21st and 28th, August 1st, 4th, 8th, 11th, 16th, and 21st; "Tristan," July 22d and 29th, August 6th and 20th; "Die Meis-

teringer," July 22nd and 31st, August 13th and 18th; "Tannhauser," July 24th, August 7th, 12th, and 17th. Norello, Ever & Co. will receive application for tickets, 21 East 17th St., New York, N. Y.

PARIS proposes to erect a monument to Henry Litolf.

ROBINSTEIN played in a charity concert at Vienna recently.

A CYCLE of Mozart's Operas has been given at Berlin the past winter.

VON BLOW has resigned as director of the Berlin Philharmonic Society.

PROFESSOR NIECKS is giving a series of historical programmes in Edinburgh.

PROFESSOR URBAN has given a concert in Berlin of compositions by American composers, recently.

F. X. ARENS is conducting a series of concerts in Germany, the music of which is by American composers.

The International Musical and Dramatic Exhibition will be one of the attractions to European visitors the coming summer.

TWO NEW BOOKS.

RUBINSTEIN'S "CONVERSATION ON MUSIC" and S. C. ELSON'S "REMINISCENCES OF A MUSICIAN'S VACATION ABROAD."

W. F. GATES.

THOUGH the readers of *THE ETUDE* have had their attention called to Rubinstein's new work, "Conversation on Music," by the extracts published in the March and April numbers, still, a few words may not be out of place concerning this remarkable book. Too many musical works are written by those who are not adepts in the technic of either composition or performance, but here is a work by one of the world's greatest performers and composers. Rubinstein is a model for the younger school of players, and his compositions range over all the fields of musical activity: opera, oratorio, symphony, sonata, down to the smaller forms. It is true that as an operatic composer Rubinstein is not a great success, that he has created no musical form; yet the frankly expressed opinions of so great a composer in orchestral and oratorio forms, and of a virtuoso of such prominence for the past half century, should be carefully treasured and considered. Mrs. Jno. P. Morgan has given us a superior translation of the book, and deserves the gratitude of her readers.

The reader will find some unexpected views with reference to the great composers. Schubert and Chopin are given higher places than Mozart, and Gluck is greater than Hindel and Haydn. Instrumental music is placed superior to the opera and oratorio. As to programme music he pointedly says: "I am for that programme which one guesses and thinks out during the piece and not which is given beforehand." His divisions of musical history and development into periods, and his classification of the modern classic composers, are quite interesting. He regards Berlioz as more attractive than Wagner or Liszt. In fact he has little that is good to say of either of the latter. Wagner's music is "neither beautiful nor great," and Liszt, although his piano playing was "incomparable in every respect," * * * "his composer-period is a mournful thing," * * * "everywhere posture taking, posing."

Many ideas are advanced on various contested points that are both valuable in themselves and valuable because of their source. Although some of the opinions expressed are at variance with the generally accepted ideas, there is much food for thought and study, and it is a valuable addition to the literature of music. The book should be on the shelves of every advanced student, and its small cost (\$1.00) makes this an easy matter.

LOUIS C. ELSON, the Boston critic, teacher and litterateur has "had another book." It is entitled "Reminiscences of a Musician's Vacations Abroad." Mr. Elson's thousands of friends and ex-pupils will welcome this breezy, chatty volume of 300 pages with the same cordial greeting that they would accord its genial author. For the time being "Holl C. Holston," as he says the English satanically called him, has laid aside both his historical and his theoretical pens and has become our correspondent who, on the keen lookout, of course, for persons, places, and things musical, yet gives us the beauties, the tortures, the joys, and the sorrows of several European trips in a keen and witty way. No opportunity for sarcasm or fun escapes him, and the book is both funny and punny. Guide book information is left to its proper sphere, and there is not a spot in the book where one may stop to yawn. No one will seek this volume quicker than Mr. Elson's pupils, for a classroom acquaintance with this most entertaining of teachers gives them to know what to expect both as to music-lore, wit, and kindly good feeling.

The fact is, that were the scenes not so true to life, the musical criticism and information not so sensible and valuable to the large world of "stay-at-homes," one might wonder why Mr. Elson did not christen his book "A Musical Tramp Abroad" (not to say a broad musical tramp!). Tales of his European menus do not always make one's mouth water, but, on the other hand, some parts of his book do really make one quite thirsty, and in some places our author actually speaks of drinking water. Clear in his description, happy in his phraseology, acute in his wit, and cutting in his sarcasm, Mr. Elson is at all times entertaining and instructive; and in the intervals between Grove, Richter, Faust, and Beethoven the student would do well to partake of this effervescent work of the Boston critic. The book is handsomely illustrated and well bound, although better choice might have been made as to paper.

Both works may be procured through *THE ETUDE*.

PUTTING A BETTER IN PLACE OF THE BAD.

"NOTHING is more anxious than carelessness, and every duty which is bidden to wait returns with seven fresh duties at its back," said Charles Kingsley. Not only does a bad habit rapidly gain strength by indulgence, but the will grows weak as fast as the habit gains strength. The hardest thing in reforming a bad habit is to let the better-self overcome one's love of ease and self-indulgence. Procrastination is the fatal fault in these matters, while the only way is "to up and at it." Faults in technic, time and execution need to be attacked at once and with determination of will. It is necessary to do the right thing with special attention to perfection, that the old habit may not get an entrance. Correct a bad habit by putting the correct habit in its place and then practice especially to exercise the will in its perfect accomplishment.

C. W. L.

PLAIN TALK TO MUSIC STUDENTS.

BY LOUIS LOMBARD.

I SHALL speak here only to those whose ultimate object is to serve the public in a professional capacity.

I would begin with the important fact that the mastery of one subject will not suffice, alone, to attain lasting success. For most professions, but especially for that of music, the heart and head as well as the hand should be educated. No one is a musician simply because he has conquered the technical difficulties of his instrument. Specialists are not of so much value as men who have acquired a thorough theoretical and practical knowledge in all the ramifications of their profession. This is especially the case with teachers in small communities.

I would advise pupils not to neglect their general education while studying music. It is pitiful to see a fine artist who, outside of his art, is ignorant: we too often meet such! Of course, the student should acquire as much execution as possible; but this must not be at the expense of everything else. No one can be a teacher or artist whose attainments begin and end in the hand or in the throat. In our age of progress, of scientific research and discovery, the wide awake theorist who has some manual skill, will go beyond the individual whose talents are solely manual.

Bear in mind that experience, reflection, concentration, feeling and doing are deeper sources of learning than books. Books may impart knowledge, but they create nothing. As Goethe says—

"The parchment roll is that the holy river
From which one draught shall slake the thirst forever?
The quickening power of science, only he can know,
From whose own soul it gushes free!"

In art, as in business, originality is one of the most valuable possessions. Unless a composition possesses individuality, where is the reason for its being? Common-place ideas, however well expressed, add not one iota to the sum of human knowledge. Models, though well copied, add nothing to art. The most useful power of man is his ability to create something; all his knowledge should be utilized to that end. Therefore it is better to cultivate the power of thinking than to crowd the mind with incongruous facts. A good memory is desirable, but it will not alone suffice in the ever-shifting tangles of life's battle.

Beware of one-sidedness and hasty judgments. Unless you want to acquire an imitative style, study all styles of music with equal fervor. Reserve your opinion of a new composer. Geniuses are easily misunderstood. It matters not how intelligent you may be, you will always find it easier to inventory your knowledge than to fathom your ignorance. The presence in the mind of feebly apprehended facts, or at times even the total absence of facts, seldom keeps some critics from expressing their views. Starting from false premises they naturally arrive at absurd conclusions. In the domain of music, where facts are complex, and where individual feeling must enter largely, one may often reason foolishly. And musicians, more than other men, need the practice of logical thinking. If many would say, "I do not like this," instead of "This is bad," their conclusion would be more valuable.

Avoid exclusiveness in art. It is no better than fanaticism in religion, and it may become as great an obstacle to the development of the art of a nation as exclusive patriotism is to the development of civilization. If you are long absorbed by one particular style, your mind becomes trammelled by its characteristics. It might be preferable to di-dain all traditions. Marked success is often achieved by a disregard for conventionalities—one of the traits of genius. And although geniuses may be lawless, the world pardons them, yea, loves them, notwithstanding this fault. Learn to appreciate justly all schools and systems while you avoid cringing imitation.

As teachers, you must be able to analyze before the pupils the things you wish them to do. You must communicate your intentions in the clearest and most concise words. You should give a reason for each advice. If

you cannot do so, your pupils will have good grounds to doubt the value of your counsel, for faith in the teacher is of the utmost importance. When the pupil's confidence in the master is shaken, further work becomes almost hopeless. To communicate knowledge under such circumstances is like drawing nectar into a sieve.

Be systematic. Of what use are good precepts presented without method. You should comprehend, sympathize with, and adapt yourselves to the individual requirements of each pupil. For this you need to be more wise than skillful. Though many general principles apply in all cases, the teacher must discover particular laws for the government of each individual. One strong-minded pupil surmounts digital obstacles, while he is incapable of playing with artistic expression. Another, perhaps a sensitive nature, always dreads the difficulty of execution. It is obvious that different methods must be used with such different pupils.

Be slow to accept new methods. All the so-called "rapid" systems may be labeled frauds. If you must buy music with which you are unfamiliar, select that which is from the pen of a renowned composer. Never listen to bad music, never let your eye linger on a dandy, never read worthless novels and sensational journals, unless it be for the purpose of noting defects. The mind that has been nourished on trash cannot escape its debilitating effect.

Be courageous. The fear of making a mistake is often the very cause of the mistake. And yet, do not be too bold in performing something you have not thoroughly studied. While trying to acquire a clear comprehension of the exact meaning of each mark of expression, adhere strictly to the text. Later, experience will give the key to the unwritten signs. In the meanwhile, wait patiently for artistic ripening, and choose to be a mechanical tyro rather than an eccentric neophyte. Thus avoid extremes, for temperance is neither debauch nor austerity, and your *tempo rubato* may be easily turned into *tempo mescolato* (confused). You may give so much expression, *sui generis*, as to appear ridiculous.

Never yield to despair, though your task be arduous and perplexing. Things which to the youthful mind seem like calamities often are benefactions. Temporary discouragement is not a bad sign. It is far better to be dissatisfied with your progress than to believe yourself omniscient. In the first case, unless you are a moral coward, you will be spurred on to greater effort, while, on the other hand, you will, through vanity, incapacitate yourself even from learning the plain fact that you are ignorant.

In conclusion let me say: You have before you a long and tortuous road if you wish to become successful musicians. Remember, however, that good work is never done in vain, and that labor is greater than genius. The gifted student often fails where his less fortunate brother succeeds through dogged tenacity. Have faith in your own self, and let carefulness, patience, perseverance, and hope be forever inscribed on your standard.

THE EAR-AND RHYTHM-TEST.

BY ALBERT W. BOST.

At a late meeting of the Philadelphia Music Teachers' Association, a very interesting discussion was raised as to the means, and the extent to which they can be adopted, to render pupils more adept at recognizing both the different relations of sounds (one from the other), and the various pulsations in the different kinds of measures.

While direction and the testing of intervals, in their ordinary succession, were advocated where large classes meet together, the question which will trouble most private teachers is, how far this is practicable with only the usual weekly or semi-weekly lesson.

I have found from my own experience that the majority of even young students soon learn to quicken their perception in both directions, and get interested in the attempt, after a very few hints. Suppose we begin by striking a common chord, in *arpeggio*; then start

some melody with either of their chord intervals, assuming that the pupils are sufficiently advanced to have practiced the various scales, they will have little difficulty in telling you the identical note you ask. For reasons which will appear later, I urge naming the tonic C, D, etc. You then explain that a melody may commence on any note of the scale. Play one of the latter, slowly, then strike one of the notes for the learner to name. At first the process is, no doubt, one of counting upward; later, however, it becomes one of intuition. Chromatic alterations can soon follow.

In the next place, I would mention that the air may enter at any part of the measure. Play over a few measures of a simple march, then a value and other simple forms. Your pupil will readily tell you the number of beats and at what part of the measure the piece begins. Gradually lead up to the more complex rhythmic forms.

My next step is to touch on the different coloring suggested by the various keys. Here I would play a strain of some well-contrasted and familiar movements. Proceed to transpose one or two into some key which alters the character of the melody as much as possible. Later on, strike some single notes in the middle of the piano, and it is astonishing what can be done toward helping the ear to get at least an inkling into what so many look upon as a mysterious gift, inherited and without chance of acquirement by cultivation—absolute pitch. Finer tests may be made by sounding a tuning fork, the globe of a chandelier, a drinking-glass, etc. Curiosity has aroused your young friend, until he astonishes you, some bright morning, by naming the keys of some of the pieces he heard at the last concert.

Results, more or less marked, can be obtained in all these directions I have named, by an occasional outlay of a few minutes during the lesson. Is it not, therefore, worth the teacher's while to make the experiment?

TECHNICUS VERSUS MUSIC.

BY MRS. FLORA HUNTER.

PUPILS must be taught to listen to their own playing, and I believe the way to do this is to separate the technical part of playing from the intellectual. While the hand is being formed, *i. e.*, fitted for playing, do it as you would train the body in the gymnasium, and that surely cannot be done with eyes glued to the book of rules. This is, of course, under the well-known law of the mental control and direction of muscular action.

What is technic, since we have so much to say about it? It is the ability to control the hand so as to produce a beautiful tone, and to make that tone with all degrees of force and speed. If this be true, surely the concentration of mind and muscle on the production of one beautiful tone is of more value than tons of Czerny & Company's celebrated muscle tonic. I do not mean to deprecate the use of the aforesaid tonic if it be used judiciously and for the purpose of further developing a hand after the battle of pure tone production has been fought and won. This, however, is usually regarded by the student as a necessary evil, to be taken and borne with a pleasure equal to hailing the measles.

Except as books of reference I cannot see the need for so many volumes of technical exercises. Given a blank book and pencil an experienced teacher can devise on one or two pages the whole line of work that is required to make an artist, so far as technic goes. When you have seen one book of technical exercises you have seen them all; excepting, of course, Mason, and I pity the pupil who is forced through the necessary technical routine with eyes glued to a book.

In some instances, by far too many, an insufficient technic is formed by "taking" about 740 opuses of the Measrs. Czerny & Co., with several books to the opus.

Each of these studies, designed to better some special fault, is made a mere reading lesson. As soon as the pupil can stumble through one study, a fresh one is on hand to be worried over, and these pupils pay little or no attention to quality of a tone, but much more to the quantity of music consumed. It is all quantity, and quantity is versus quality every time.

EDITORIAL NOTES.

ENCOURAGEMENT.

"KINDLY words are like apples of gold in pictures of silver." There is practically no limit to the musical attainments to which the student of music can be developed. There is no doubt but many more pupils would become better musicians if their teachers gave them sufficient encouragement and took the trouble to inspire them with a greater ambition. Advancement in music is a matter of personal inspiration, and this duty devolves upon the teacher, who should be quick to see the talent in a pupil that would lead to success; and he should not forget that talent for hard work is the one important factor. The world owes a great debt to kind words that have been given at the right time, which resulted in fruit similar to that mentioned in the following from a recent New York paper: "That young man speaks well; who is he?" made Chief Justice Ellsworth brilliant and famous. Those words did more than give him spurs; they stimulated him through all future efforts. He overheard them from a white-haired man and laid them to heart; made up his mind never to do things by halves; to lead and not to follow. Parents and teachers ruin millions by calling learners dunces." Teachers often owe a debt to the world in that they do not give the needed help that would inspire the student to be a leader of his profession, and in it lift the world to a higher plane.

MUSIC TEACHING AS A LIFE WORK.

"WHEN the mind is made up the battle is half won." But how can one know if he should make up his mind to be a music teacher? When he feels himself driven to a life in music; when he knows that no other profession or occupation would in any way meet his taste. He must feel the weight of his "call," as did Paul when he said: "Woe is me if I preach not the gospel." If music draws him to it as a devotee, he should make up his mind to do what such a calling demands in the way of preparation, and begin his studies in earnest. Merrill says: "When the great question of life is decided, unnumbered perplexities are obviated, manifold real and seeming dangers avoided, doubts conquered, and victory well nigh assured. When one acts without a settled purpose, or with his mind only half made up, he acts feebly at best. He has no definite purpose, and is not careful in the employment of means or in the selection of methods. Impulse swings him hither and thither, and vacillation marks his course and mars his work. Persistence is impossible because conviction is lacking. Nothing noble or grand can be achieved without concentration of mind. But this can only be secured and maintained in connection with full persuasion and a definite aim. Unless you say from the heart, 'This one thing I do,' you need not look for results worthy the gifts and powers God has given you." While the profession of music is one of the best, from a money point of view, yet it should not be gone into from a mercenary motive, for music demands a whole-hearted devotion, and will give few prizes to him who bows to Mammon.

WANTS AND NEEDS.

ACTUAL needs and fancied wants are always clamoring for our decision, one against the other. Momentary trifles consume time that should be given to permanent duties. And in this there is need of decision as to which shall be allowed to command our attention. We make resolutions to do more work that lies in the line of duty, work that has a permanent value, yet we fail. Why is it that we allow small and worthless things to crowd out the greater, contrary to our better judgment? And how can we attain to our ideal in this? There are two helps: Do the important duties first and let the small affairs wait and take up what time there is left, and have stated hours for work that is important. But in this there is the necessity of exercising judgment and firmness in deciding what and when to do, and in establishing habits of regularity. Of course, this applies to practice and to which parts of the lesson shall be practiced. As we are known to be the subjects of

habits, it is wisdom on our part to dominate and fix habits that shall serve our best interests, and not allow the formation of habits that will chain us to an unworthy life, a life given to small things that we, in our hearts know that we have been weak enough to submit ourselves to. Teachers and parents have an opportunity to help form correct habits in the children under their care, and children have the responsibility of promptness in attacking duties and so forming correct habits.

THE MENTAL IMAGE.

As the falling drops wear away the stone, so practice overcomes difficulties. Patience, industry, and faith in the final result are essential, however. Ruskin says: "Be assured that endurance is nobler than strength, and patience than beauty." "Work is victory," says Emerson. But it makes a difference as to the quality of the work. Horace Mann said: "It is well to think well; it is divine to act well." And we can add from Emerson, "Whenever the sentiment of right comes in, it takes precedence over everything else." It is the teacher's part to do all he can to give the pupil a perfect ideal of each part of the lesson, and it is the pupil's part to be sure that he has a clear and concise mental image of these ideals, and above all, that his practice is slow enough to be accurately in line with his ideals. He should further know, that there are thousands of wrong ways but only one right way to practice every exercise and piece, and that every time he allows a mistake he but weaves another thread into the cable that may bind him down, and forever hold him back from success. Habits in our playing are formed sooner than we usually think. As a proof of this, notice how hard it is to overcome some habit that was the result of a mistake in your last lesson. Bad habits are easiest corrected by putting a correct habit in their place. Remember what John Brown said: "It is a great thing for a man to do the best he can."

BETWEEN LESSONS.

"To aim at nothing and hit the mark" is too common in lesson giving. Not only should the pupil's course be well planned, but each lesson should be given to accomplish a preconceived purpose. The pupil should understand this and feel the importance of learning each lesson well, so that his teacher may follow out his careful plans. The pupil should know that between lessons his teacher is mentally reviewing his pupil's progress; considering wherein he excels and falls short in his work; what part of a well rounded musical development in him needs special attention, and how best to meet this; what pieces to give and why he should give them; where encouragement or restraint is needed and how he can give it the most effectively; what element in his pupil's taste needs further development; how to meet and overcome faults in touch, time, style and methods of practice etc. The teacher who only gives his pupils' progress thought during the lesson hour usually gets more tuition than he earns, but what is worse, he robs his pupil of valuable help he was purposely employed to give.

GERMANY may be rightly called the Fatherland of Music, but the people outside of the cities are not so advanced in music as we in America are apt to think, for Mr. Klemm, the Leipzig Music Publisher, has said, "That more copies of the Maiden's Prayer have been sold in Germany than in the United States." Every music publisher knows that the catalogues of foreign publishers are flooded with the trashiest trash; yet among the mass of worthless music there are many pieces by good writers, and it is to our credit that we Americans import from their best composers. Of course publishers would not issue such music unless there was a demand for it.

It is an excellent plan for the pupil to try to remember all the points of instruction his teacher gives during the lesson hour, and write them in his note book. The effort to remember and write them fixes their full force in his mind, and thus gives him a working knowledge for his practicing.

HELPS AND HINTS.

Even to play a little requires much persistent hard work.—H. S. Vining.

Enthusiasm must be the teacher's main reliance and greatest help.—C. W. L.

It requires critical nicety to find out the genius or the propensities of a child.—L'Étrange.

Listen to the performance of real artists, and try to do things in their manner.—Wm. C. Wright.

A professor is the priest of his subject; he should do the honors of it gravely and with dignity.—Amiel.

In all music worthy of the name, the melodic effects are not confined to the upper part.—S. N. Penfield.

Knowledge is the means appointed to nourish the flames of inspiration in the artist's breast.—Wagner.

Maintain within easy reach a working repository, available at short notice for occasional requirements.—A. R. Parsons.

Listen to a good vocalist or violinist, and seek to imitate them. Try to get more fullness in your tone and more variety in your piano playing.—J. H.

Instructors should not only be skilled in those sciences which they teach, but have skill in the method of teaching, and patience in the practice.—Dr. Watts.

It is work that gives flavor to life. Mere existence without object and without effort is a poor thing. Idleness leads to languor, and languor to disgust.—Amiel.

In dynamics, far more faults are committed in playing too loudly than in playing too softly; and, in tempo, far more mistakes occur in playing too quickly, than in playing too slowly.—Christiani.

It is the duty of all teachers to feel and know that they can do something toward raising the standard of music; and with that end in view they should try in every way to broaden their minds and not let a routine make them one-sided.—F. C.

He who brings about a desire to learn in a child, does more than he who forces him to learn much.

A generous cultivation of the head and heart accelerates progress; after your eyes have been unsealed to the splendors of the inner sanctuary of art, then will you realize the inestimable prize you have won, and that poetry and pianism are indissolubly united.—J. H.

Beethoven has shown the depth of music, its majesty, its immortality; Mendelssohn its elegance of form; Händel its solemnity and grandeur; Mozart its wondrous grace and sweetness; Haydn its purity, freshness and simplicity; Schumann its romance; Chopin its poetry and tender melancholy; Schubert its richness of melody; Bach its massive foundations; Berlioz its grotesqueness and supernatralism; Liszt and Wagner its poetical idealism.—Upton.

Self-knowledge is apt to produce self-confidence, and self-confidence is not to be confounded with conceit. The conceited man overrates his powers, and has nothing wherewith to sustain his high opinions of self; the confident man knows his powers; he trusts in them, uses them judiciously and effectively, and for this reason generally succeeds. The self-confident man dares to aim at the prize and often he gains it, while he who hesitates seldom wins anything. Self-confidence is useful in all stations of life; he who lacks it is an humble sort of a fellow, better designed to follow and to serve, than to lead.—Merz.

The imagination of many pupils is too inactive, their emotions are too slow; they hear merely pretty sounds of music; they live yet in the state of infancy in art-life; had they the technic of a Liszt, they would produce merely sounds. But if the imagination is active, if sentiment is ardently aroused, then simple music is just as much art-music as the most difficult. Says Schumann: "If you listen at the doors of musicians, you hear plain things well played." The average pupil, however, always aims at show first and at sentiment next. Let me ask you to reverse the order. Play a little thing well, and you do more than by playing a most brilliant piece without sentiment.—Merz.

II.—A CONVERSATION ON MUSIC.

BY A. RUBINSTEIN.

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You speak of instrumental music only; then music for you begins with Haydn?

O, much earlier! Two centuries were needed to arrive at Haydn's maturity in form and tone effect. I call the time until the second half of the sixteenth century the pre-historic era of music as an art, since we know nothing whatever of the music of the ancient Hebrews, Greeks, and Romans, or at least only its scientific progress; the latter, too, only from the time of the Christian era until the above-mentioned age; even of the folk-song* and the dance rhythm, these two most popular expressions of music, there is almost nothing known to us;† hence I denote the above-mentioned date as the beginning of music as an art.‡ Palestrina's church compositions are the first works of art in the following sense: I call a work of art one in which the merely scientific ceases to be the prescribed standard, and in which a spiritual element asserts itself. Frescobaldi's organ compositions give to this instrument artistic character; the English composers, Bull, Bird, and others, attempt the artistic for the virginal and clavicord (our modern pianoforte).

Can we refer these beginnings of the artistic in music in any manner to the historical events of that day, or to its state of culture?

In church music it is the immediate effect of the straits of the Catholic Church, whose Pope, incited by the attacks of Protestantism, felt themselves obliged to carry out a stricter discipline and higher standard in monastic and ecclesiastical affairs, and a more earnest aim and more ideal views in questions of religion. In profane music, it is the natural effect of the splendor of the courts of that day, especially the English Court of Elizabeth; her predilection for music and for the virginal, which led composers to write amusingly and, according to the standard of the time, interestingly.

Do you find in their compositions a sufficient degree of spiritual emotion that you would call them artistic?

Certainly not; I would call these the first endeavors to express something instrumentally.

So these are naive expressions of art?

Yes, of course; they are the first programme music, in the sense of naive imitation, of entertainment, for society. This style held sway a whole century; that is, until the "Suite" (a succession of dances then in vogue); in France even longer, as there the two most distinguished masters admired this style, and in it did really very remarkable work: Couperin and Rameau.

And in Italy?

There, church music flourished especially, but was gradually overshadowed by a new style of art which began to develop itself, viz. the opera. In instrumental music, with the exception of a few anonymous organists, only two names can command our attention, Corelli for the violin, and D. Scarlatti for the pianoforte.‡ The latter called his compositions Sonata, i. e., "sounding," "played," but they have nothing in common with the later sonata form.

So in instrumental music, and this, if I rightly understand you, is what alone interests you, we were then still in a state of infancy?

Quite true, although I would not wish to have Scarlatti, Couperin and Rameau undervalued. The first, on account of his freshness, his humor, and his virtuosity; in the second I appreciate a highly remarkable, artistic nature, and a combatant for higher art aims in an insignificant epoch in music, especially in his own country; the third I esteem as a pioneer and founder of the French comic opera, who also composed very ingeniously for the pianoforte.

But in England, instrumental music, at least for the pianoforte, must have developed itself, since its first beginnings are discovered there!

Yes, too, vocal music occupied the foreground, especially in madrigals and other choral works, but it is as there, with Henry Purcell, this nation had given expression to everything of which it was capable, for after him complete silence reigns, and, with the exception of the oratorio and the opera (both styles nourished and represented by foreign composers), it did not remain to the present day, when it begins to wake again.

One thing is enigmatical to me—what Shakespeare could have heard of music there, in his time, that so inspired him with a love for this art?

Is he not the one among poets who expresses himself

the most often and the most enthusiastically on music, and even in his sonnets on piano playing?

And in Germany? There church music, with Luther, acquired a new character by the introduction of the Choral, and as in Italy, so in Germany distinguished organists appear (Froberger, Kuhnau, Buxtehude). In general, however, music as an art, in comparison with Italy, has not as yet reached an important standpoint, but all at once, in the same year, and in villages merely a few hours apart, two names shine forth with which music expresses herself in a splendor, a perfection equal to the "Let there be light!" These two names are: J. S. Bach and G. F. Händel. Church music, organ, pianoforte, virtuosity, opera, even the orchestra, everything musical of their time, these two names represent in a perfection that is inconceivable, and bordering on the miraculous. With them music first attains the rank to which she is equally entitled by birth among the artists to be sure she is the youngest sister, but through these masters she receives the perfect stamp of maturity.

And do you consider them equally exalted?

To me Bach is incomparably higher, because more earnest, more genial, more profound, more inventive, more incomprehensible, more complete the idea of the art of music at that time, the union of the two names is necessary, if only on account of the remarkable work accomplished by Händel in the Opera, a branch of art which Bach ignored entirely.

How can you give the idea of music as the expression of historical events, and the standard of the culture of a given time, coincide with the standstill of the art of music in Germany during the whole of the seventeenth Century, and with the sudden appearance of these two stars? You can scarcely think that exactly at this time many great events took place?

It is often the echo that the re-echo, and so also here. It was the war between Catholicism and Protestantism; during the strife, music was only the prayer in the ritual; the Protestant religion gained an equal footing with the Catholic, that is, it emerged victoriously from the strife, and Bach and Händel arose to sing her Hymn of Victory!

But were they not fundamentally different in style?

Certainly, that arises naturally from the difference in the style of life of each and its demands. Bach moved in a small world, lived in several then insignificant cities (last in Leipzig), in the circle of his large family, in his narrow calling of Cantor at the church of St. Thomas; his character was serious, deeply religious, patriarchal, of a nature not given to sociability; his desires were simple and plain, and his satisfaction was found even to blindness. Händel lived mostly in the great city of London, had the patronage of the Court and of the public, was an Opera Director, was compelled to write Court and Festival music; we know little of his private life, very little of his age; he wore a long periwinkle, and in general the elegant dress of the higher English circle; grandeur, splendor, and some superficiality* characterize his creations; he wrote Operas, profane and sacred Oratorios, few instrumental works (the most beautiful in his Pianoforte Suites), thus, seldom in firm, soulful tender.

To you Bach is more sympathetic, because he has written more instrumental works?

Not merely on that account (for he has not written a mass of vocal works unspcakably great and beautiful!), but on account of the qualities before mentioned. I do not deny, however, that he (Bach) appears to me greater at his organ and at his piano.

You are thinking, of course, of the "Wohltemperirte Clavier"?

You probably know the anecdote of Benvenuto Cellini, who had great work to cast for the King of France, and found himself without material enough to finish it; he decided to melt all of his models in order to increase the material; in doing so the model of a little goblet came; he hesitates; that, he will not destroy; he would give it to his friend. The Wohltemperirte Clavier is just such a jewel in music. If, unfortunately, all of Bach's Cantatas, Motettes, Masses, yes, even the Passion-Music, were to be lost, and this alone remained, we would not need to despair, music were not entirely destroyed. Now, add to this the Chromatic Fantasia, the Variations for Anna Barbara Bach, the English Suites, the Concertos, the Ciaccona, the Piano and Violin Sonatas, and more than all—his Organ Compositions! Can one measure his greatness?

Why does the public then call him only the "great scholar" (Grossen Gelehrten), personally him in the figure, and deny that he has a soulful feeling?

From pure ignorance!—It is quite right to personify him in the figure, as this form has in him its very greatest representative; but there is more of soul in an instrumental cantilena of Bach than in any Opera aria or Church Music ever written. Liszt's saying, that "there

is music which comes of itself to us,"† and other music "that requires us to come to it,"‡ is, in the latter sense, as regards Bach, most appropriate. At a few corners and are blest; the public is not capable of doing so; hence this so fundamentally false opinion of him.

But is not the figure after all, a dry, scholastic form?

With all others, but not with Bach. He knew how to express all imaginable emotions in this form of music, the "Wohltemperirte Clavier" alone, the figures are of a religious, heroic, melancholy, majestic, lamenting, humorous, pastoral and dramatic character, alike in one thing only, their beauty! Add to these the preludes, whose charm, variety, perfection and splendor are all entrancing. That the same being who could write organ compositions of such astounding grandeur, could compose Gavottes, Bourrées, Gigue of such charmingly merry air, Sarabandes so melancholy, little Piano pieces of such witchery and simplicity, is scarcely to be believed.

And yet I have mentioned only his instrumental works. When we add to these his gigantic vocal compositions, we must come to the conclusion that a time will arrive when he will be said of him as of Homer: "This was not written by one, but by many."

And what remains of greatness for Händel?

Grandeur, splendor, mass-effect and effect on the masses by simplicity of outline in diatonic construction (pregnant contrast to Bach's Chromatics), noble realism, and gentility in general. Apophorically I would distinguish the two: Bach, a Cathedral; Händel, a Royal Castle; those in the Cathedral speaking low and timidly, impressed by the power of the structure and the exalted magnitude of its fundamental idea. In the Royal Castle the loud exclamations of wondering admiration, and the feeling of humility awakened by the splendor, brilliancy, and grandeur.

Then we must admit that after these heroes of the art nothing more of the grand and beautiful remains to be created?

In many directions,—not in Church music, in Oratorio, for the organ. Altogether I recognize in them the point of climax in the first epoch of the art of music; that is, beginning, according to my estimation, with Palestrina. But new times demanding new expression in art came after these two; new lyric, romantic, dramatic, tragic and fantastic styles resound, and lastly, nationality; these all represented by great masters. The art of music still makes enormous advancement. A new era breaks upon us—the Orchestra supplants the Organ; the Opera the Oratorio and the Church cantata; the Sonata supplants the Suite; the Pianoforte supplants the Clavicord, Clavichord, Clavichord, etc., and, although the Opera almost the public for almost half of our century, instrumental music developed itself more and more, and in it alone we recognize advancement in the art of music, and that in Germany only. On the other hand, Italy and France devoted themselves exclusively to vocal music. For this reason alone, I recognize the ideal of my art in instrumental music alone, call music a German art.

ANNOTATIONS FOR PUPILS.

A QUESTION BY W. S. D. MATTHEWS.

There is a question that I would much like to see discussed: namely, the opinion of teachers upon the kind of annotations which are more advantageous to students in connection with melody studies, poetic and technical studies. It is evident that biographical particulars have no practical bearing upon the quality of the pupil's performance. The question then turns upon two other main kinds, or three: first, annotations which indicate the main changes of touch, tempo, and the like; second, avoidance of a certain quality or method of touch has an immediate bearing upon the desired effect; second, the story or "emotional content" of the piece—whatever that may mean. That is to say, a piece may be in a soft and quiet strain suggestive of a reverie, or a wild and stormy, or a piece may be in a key which is so common and the touches which will render the critical points effective? I have attempted to do the latter method in some instances, but I would very much like to get the opinion of practical teachers as to the best possible kind of information to embody in such notes.

THE BRUNN has received an unusual number of large clubs of subscribers during the last few months. Has any one gotten up a club in your town? Please consider the matter if the field is still unoccupied. The popular appreciation of fine music and good teaching is greatly advanced by good music journals, and this helps the teacher.

* That is in general the impression of the hearer in listening to the performance of a work by Bach.

* With the exception of the Ambrosian and Gregorian chants, we cannot say with certainty whether folk-songs, by a setting of religious texts, became church songs, or the opposite, that church songs, by the use of profane texts, have become folk-songs.

† Of the Troubadours, Minne-singers, yes, even of the later Meistersingers, we know only the literary history, little or nothing of the musical.

‡ The Netherlands epoch I also reckon as only a scientific epoch of the art of music.

§ Compositions written for clavicord, clavicord, clavicembalo, virginal, spinet, etc., and for the clavicord, clavicembalo, etc., as today we can only perform them on this instrument.

* Proof thereof, the possibility of transforming an Opera, minus into an Oratorio and vice versa, an Oratorio number into an Opera, which he, as is well known, not seldom did; also the rapidity of his work, the "Missa" for example, in three weeks, and immediately after that "Samson," in as short a time.

THE CITY OR THE TOWN:

WHICH FURNISHES THE BEST OPPORTUNITY TO THE
ASPIRING MUSICIAN?

BY S. N. PENFIELD.

NEARLY every music teacher, pianist, organist and soprano singer of the land cherishes the hope of some day getting into a large city, and preferably New York.

The reasons are not to seek. In fact the strong arguments in favor of this generally blind the eyes and shut out the opposing arguments from any consideration. In the first place the musician is but human, and possibly a little more human than business men and women, and the city draws never ending multitudes of humanity from all walks of life into its vortex of excitement, opportunities, gayeties, frivolities and temptations.

In the next place music, as everything else in the city, sweeps on with a rush. Opera by the whole season, comic opera by the thousand, concerts by the ten thousand, salaried choirs in most all churches, several grand orchestras, aside from theatre orchestras and military bands. Moreover, the very great reputations are achieved in the great cities and could hardly be reached elsewhere. All this dazzles the young aspirants, and without waiting to look on the other side or to weigh the opposing chances, they pack their grip-sacks and start for the city. There they learn in the severe school of experience that, "all is not gold that glitters;" that they have perhaps thrown up a certainty for a decided uncertainty; and possibly that they have made the mistake of their lives.

Let us try to enlighten and advise these worthy young people before they contract the epidemic beyond cure.

Notice, then, that the cities, and certainly New York city, are vastly overcrowded with professional musicians, the country and smaller cities alone furnishing annually about enough for the demand.

But New York, Boston, Philadelphia, Chicago and other cities in proportion, also turn out annually from their conservatories and other music factories a large crop of "competent" candidates for public favor, who, as a rule, stick at home and despise the country, as they indiscriminately call everything of smaller size. In addition these cities, and specially New York and Boston, receive at annual large contingent of European musicians, chiefly German piano teachers, Italian vocal teachers, English organists and cosmopolitan concert singers and pianists, attracted to the modern El Dorado, who have the advantage of foreign names and more or less foreign prestige.

The old musicians too seldom die.

Add these all together and you have an immense mass of struggling, pushing musicians, the vast majority of whom earn but a precarious livelihood, many subsisting on a small modicum of faith, a good-sized amount of hope, and a large dose of charity. If the amount of professional work were divided equally how small an amount each one would get! Of course ability coupled with patience tells by slow degrees, and cheek strides more rapidly to the front, but as a matter of fact there are always some favorites, some society pets who get all the well paying work. They are sometimes remarkably fine musicians or composers and sometimes distinguished only for their extraordinary facial development. In any case they leave only the crumbs to the rest. In such a lottery the blanks far outnumber the prizes. Yet here, as in the lottery, the public notices only the successful ones and ignores the failures. But you say "I will be that successful one." Be not too sure. "Know thyself." Have you actually got transcendent ability? Even with this, and certainly without it, you will require a deal of real *push*. Have you got this?

But there is another point of view from which to look at the matter. A musician is, after his student days, largely the constructor of his own musical ability and standing, and for this the medium-sized place furnishes, as a rule, the best opportunities. Real talent, not bogus, is always in demand from provincial seminaries and places. In the city, for every vacancy in church or teaching position there are probably upwards of a hundred applicants and the position is probably allotted at last by

favoritism. Even for gratuitous service in playing or singing it is difficult to get a hearing. The town has no good organist and will not pay a respectable price to one.

Never mind. Play their organ for two or three years and you will learn by actual experience many important points that even a fine teacher at \$5 an hour will not think to teach you. The town has no good piano teacher and will pay only a small price for music lessons. Never mind. Put your price a little higher than the others. Teach only a good class of music and learn how to *teach well*, and thus show that you are actually, and not simply in your own estimation, better than the rest. The town pays nothing for church singing nor for home talent on the concert stage. Never mind. Sing for charities or free concerts till you have shown that you love and respect your art and can rival the castrates for whose singing in a visiting concert company all must pay a round sum. The town has no singing society. Stir up the musical people. Start one and learn how to conduct. If you have a gift at violin playing, with more or less experience at orchestral work, start an amateur orchestra. Probably you never before swung a baton. You will make awkward work at first, but never mind. You will learn from actual experience much that will be invaluable to you, and people will be grateful to you for your efforts.

When you have thus acquired self-confidence, self-control and experience, and the way chances to open in a large city, you will then sustain yourself there with credit if not with brilliant success.

There is always room at the top of the ladder, but in the city every inch of the lower rounds is crowded, while in the country they are comparatively free and invite your climbing. From the country ladder you will, with requisite pluck, probably climb right over the head of your city brother.

TEACHERS AND TEACHING.

BY HARVEY LEWIS WICKHAM.

MUCH is being said about the social status of the musician, and the public is often censured for ranking us below doctors, lawyers and other professional men; and yet the word "musician" is likely to bring some charlatan before the average American. Can the honest musician prevent himself from being confounded with empirics? Would the various precautions taken to protect other callings, avail here?

No lawyer can practice without having been admitted to the bar, and yet there are bad lawyers. The physician is responsible for the innocuousness of his prescriptions, and yet there are bad physicians. The grocer who sells willow leaves for tea (although it is more than likely that such leaves are quite as wholesome as the Chinese herb), is liable to arrest, and yet adulteration is common. But still, not so common as it would be without a Board of Health. Quacks would be more numerous if a certificate were not required of the physician. And we may thank the institution of the bar for better lawyers than we would otherwise have. If government can thus afford at least a partial protection to these professions, there is no reason why it should not do the same for music. There is no reason why we should not have a "College of Musicians." I believe the time is coming, when the law will exact some proof of competency from the practitioners of every profession; but yet the musician has little to hope from protective legislation. It is so much more difficult to detect fraud in art, than in commerce. So much easier to keep poison from our food than from mind and heart.

But do you say there is no poisoning in our profession, only a little adulteration, at the worst? Do you know of no one, with a meagre general education and no knowledge whatever of the principles of art, advertised as a "professor of music?" Have you not among your acquaintances any who give lessons without ever having earnestly studied, and who are but indifferent performers themselves? These are the poisoners and destroyers of artistic life.

No College of Musicians can drive these adventurers from the field; our only hope is in an educated public that will protect themselves and us. They must be made to realize that a man cannot teach what he himself does not know; that, if he knows anything worth the knowing, he probably learned from some master of acknowledged standing; and that, without good instruction it is impossible to succeed. Let them seek, not so much to avoid the poor instructor, as to find the good; for, from what I have seen, I should judge that it was easier to recognize a good teacher than a poor one. And then, when our employers learn who the good instructors are, and keep themselves generally informed upon musical matters, I look for a great musical reformation, but not before.

Those teachers who are lazy, dishonest, and stupid in their every day life, are stupid, dishonest, and lazy in their music; while those who are hard-working, conscientious, and intelligent musicians, must, of necessity, be earnest and sincere men and women as well. Parents should first, then, determine this point. Is the teacher you think of employing accurate in his knowledge of things apart from music? Is he a scholar? A gentleman? Or, if a lady, are her attainments in other directions worthy of your respect? If so, your choice will be a good one. Otherwise, there are moral as well as musical reasons for looking further. A master in any department of human activity attains a certain intellectual grasp, or what might be called a mental grip, that is at once manifest in everything he does, and which may be felt by any one. It is folly to employ a teacher who lacks this, for it is the one element that makes teaching, that is, the moulding of one mind by another, possible.

The distinction between the good and the bad teacher is not one of degree only, but one of kind. But it matters little, whether a poor instructor is smothered through a lack of power, or from the inculcation of actual falsehood.

If a pupil find himself moving ever so slowly toward success, let him be anxious only to mend his pace. If in the contrary direction, "To the rear—march!" But one would think, from the conduct of some, that it were better economy to hasten toward failure with a cheap teacher, than, having a more expensive instructor, to climb slowly toward success. But a poor teacher is dear at any price.

Do you, my professional reader, thoroughly understand what you profess to teach? Do you give your pupils an adequate return for their money; and are you in all respects the sort of a teacher you yourself would choose if you had a child to be educated? Unless you can affirm the above, you belong to that class who bring odium upon the name "musician;" and there is not one, no, not even the highest, who does not suffer in public estimation and whose reputation is not sullied for your sake.

And you who are not teachers, but pupils; do you get your lessons cheap, say for twenty-five or fifty cents apiece! Then one of two things is true. Either, you are throwing away your time, talents, and money, to receive nothing but vexation and disappointment in return; or else you are riding to Parnassus without having paid your fare.

It takes money to make a good teacher. You cannot have his services for nothing; unless, indeed, in the literal sense of the term, he "gives you lessons." And this may be truly said of all good instruction; it is given away. You cannot pay for it. Its worth is not to be computed in dollars and cents. The fee does not represent the value received, it is only the teacher's means of sustenance. What he gives you is a part of himself; his best thoughts and most precious knowledge. Accept it and be grateful, but do not think that you can compensate him as you can your baker. The dollar is not almighty in art. But an earnest effort and a pure ambition are; give your teacher these.

Every piano student, while young, should become familiar with intervals and their inversion; for it greatly facilitates the reading of music.—C. S. P. Cary.

LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

"Will you please tell me through the columns of the *Etude*, how much time Mr. W. S. B. Mathews would require a pupil to practice each day, on lessons given according to his *Twenty Lessons to a Beginner*? Or is it his plan to implant so thoroughly during the lesson hour the contents of each lesson, as to expect the pupil to do little during the interim between lessons, but simply to try to remember what the teacher has told him?" KANA.

It was the intention that the pupil should practice about one hour per day, and that the material of the lesson would be so thoroughly taught, that the pupil would be able to do this, in the earlier stages, without having to read the melodies from the book. The Mason exercises are invariably to be practiced by rote. When the pupil has the book it is merely for reference, and to save the teacher trouble in assigning the exercise; and in the case of children in the first twenty lessons, the exercises and the new forms should all be taught upon the keyboard and not from the notes. This secures a much better quality of attention to the keyboard, and also, leaves the mind free to attend to the accentuation and fingering, and other details of the playing. W. S. B. M.

"I have a pupil who is about fourteen years old. She has been taking lessons of me nearly two years, coming from other teachers. I have given her Duvernoy's Op. 176, and the first book of Leeschhorn Op. 65, also, several little pieces by such composers as Lichner, Gurliitt, etc. The child has talent, and can do well, but it is impossible for me to arouse her ambition. She wants to take lessons and learn to play, but does not care about practicing. Although I have her practice an hour and a half a day, no matter how often I correct mistakes, I have the same ones to correct the next time. I know it is want of care in practicing, but what more can I do to make her careful?" X. Y. Z.

The entire answer is very easily given: you have to interest the pupil. This you have failed to do, so far. You will have to accomplish this in two ways: either under your eye or by herself, she will have to do a part of her practice on something which she cannot do without taking care, and yet which she can perfectly well understand and see the need of care in doing. This will be the Mason arpeggios on the diminished chord, with the changes and the application of rhythm. There is absolutely no other form of exercise possible to mention which you can so easily teach a pupil and make her entirely comprehend it, and at the same time complicate in a way which will oblige her to keep her attention fixed upon what she is doing. In the beginning with meters of four or eight, the accentuation will occupy her attention. As soon as she has mastered this a new change will bring something to keep her absorbed. Then the meters of six and nine and the rotation forms where several changes are played in succession. If you can secure fifteen or twenty minutes a day practice on these arpeggios, the forms judiciously assigned with reference to giving her just enough new things to do to keep her busy and not enough to discourage her, more than half of your battle will already have been gained, because the quality of her attention, as well as the mastery of the keyboard, will constantly improve.

On the other side, you will have to find some kind of a piece which interests her so much that she will take pride in playing it well. It will be impossible for me to mention such a piece, because I do not know the pupil. Perhaps there is something that some other girl plays which will interest her. You must do the best you can at this point. I have in my repertory a certain number of pieces which I always give to pupils in the third or fourth grade, who are too careless to play well. They are selections which, I have found by long experience, scarcely ever fail to please a pupil in the crude state, which one must be in to manifest the combination of faults you mention. One of the very best of these, having in it, also, some excellent practice for touch, is Karl Merz' arrangement of "Thou Art So Near And Yet So Far". Another, still cruder than this, is Karl Merz' waltz, "A Pearl of the Sea". If the pupil is a good deal finer, the Chopin waltz in D flat might answer, op. 64. Another very pretty piece of about the same

difficulty, is Tour's "By the Brookside". If the pupil's ambition is awakened to play one of these pieces before her classmates, or in some kind of a social gathering, she will apply a kind of practice which, without this inner moving of mind, you will never get her to do, and when one piece has been well learned, it will not be difficult to find another. I would recommend that you shorten the time of practice instead of increasing it. Sitting at the piano and thinking mostly of nothing at all, is an extremely unproductive occupation. What you want is a better quality of study. This will cost her more, and she will not be able to do so much of it. I would not require more than one hour a day. In a very short time, you will find that she will be quite willing to do more, just as soon as the ambition is excited. This is the best advice I can give in the case. W. S. B. M.

"In exercise No. 6 of Mason's two-finger exercises, I find great difficulty in striking the note repeated; for instance, in measure 1, the two D's, I am unable to leave the key quickly enough the first time to strike it the second. Is the trouble due to lack of technique, or defective action of the keys?" B. B. T.

The chances are something more than nineteen out of twenty that your wrist is stiff, and the finger points do not slide inward toward the hand. In all forms of the two-finger exercises, except the clinging legato, the first tone of the motive is played with an arm or hand touch, and not with a finger touch. The second tone of the motive is played with an arm touch in some cases, but generally with a finger staccato, in which the point of the finger moves more or less inward toward the palm of the hand. At the same time that this takes place in the fast form the hand very slightly rises, so that the point of the finger is moved away from the keys, perhaps half an inch or some other slight distance, but enough to liberate the key. The difficulty you find may be due to the failure of this wrist movement, or movement of the hand upon the wrist joint; or, it may be due to sluggish action of the point of the finger. Most likely it is due to both. In Music for March you will find the touches described and illustrated more fully from the advanced drawings of the new edition of "Touch and Technique" now in press.

From a somewhat extended experience with pupils who have studied the Mason exercises by themselves and otherwise, and the general observation of ordinary music teaching for some years, I am inclined to think that a rigid wrist is at the foundation of more bad playing than any other single element of technique. It is absolutely indispensable for the production of a musical quality of tone, that the entire playing apparatus, from the shoulder to the tips of the fingers, be in an elastic and responsive position. W. S. B. M.

ADVANTAGES OF SUMMER MUSIC SCHOOLS.

BY H. A. KESLO, JR.

It is a universal fact that people who are removed from contact with others following and studying the same subject will gradually drift into a channel of their own, which is often very detrimental to their artistic growth and development.

It is also true that a majority of young music teachers are just so situated. They are occupied nine or ten months of the year with teaching in seminaries, colleges, or with private teaching, and as a consequence are often so busy as to interfere seriously with their own improvement.

To this class particularly is the summer school a blessing. Usually the school is located at some summer resort, where beautiful scenery and cool, refreshing breezes stimulate the energy and enable the brain to digest much more than when the surroundings are not congenial; besides, all brain workers need rest, and what is more restful than an entire change of scenery and climate?

Energetic managers have foreseen the needs of the majority, and have engaged the foremost leaders in the musical profession to devote a month or two of their valuable time during the summer to meet just such wants. Of course, all teachers understand the importance of being in a musical atmosphere and of hearing

much music played by fine artists, and observing their phrasing, interpretation, etc., but they may question, "What benefit can I gain in so short a time?" Probably some are not aware that the fine artist will give as many recitals during the four to six weeks of a summer school as he would in six or seven months before his own pupils during the winter. Furthermore, if your study is systematized and divided properly you will be enabled to study each of the subdivisions of music; for if you will consider for a moment the different departments of piano music from a technical standpoint, you will readily see that they are as follows: Scales, arpeggios, octaves, chords, and embellishments. While, of course, it would be unreasonable to claim that good technique can be developed in a few weeks, he would be a stupid teacher indeed who could not explain the correct principles of practice for each of these divisions during this time. To be sure, there are subdivisions of each of these departments; octaves are legato, staccato, interlocking, broken, and deceptive; yet if the pupil learns the correct methods of using the wrist, thumb, fingers, and arm in the above varieties of octaves, he can carry the same system of practice to any degree of perfection after returning to his home. Of course, before beginning this octave practice preliminary wrist exercises should be given.

What is true of octaves is also true of the other divisions; these cover the entire range of piano music from a technical point of view, and all are sometimes embodied in a single composition. After such practice you would the more thoroughly understand how to study it to gain the most and best artistic results. I consider a great artist a great tonal colorist. As we practice an arpeggio or an octave in technical work, so will we play it in interpreting the piece. Hence great care should be taken to practice with a view to tonal variety. Touch is not inborn, but developed according to methods of practice. I will not dwell upon other divisions, such as phrasing and interpretation; suffice it to state that if you learn how to practice octaves, arpeggios, etc., there will also be time during the season of the summer school to study a few pieces under these heads, that you may take away with you a more thorough understanding of this method of practice. Other benefits to be gained would be the prestige of having studied with a celebrated teacher, which not infrequently aids one materially in procuring a position, raises him in the estimation of his associates, increases their confidence in his ability, and as a consequence his pupils increase in number, his prices may be raised, and a better class of pupils will be the result, all of which redound to his own glory.

The best instruction may be had at the rate of \$2.00 to \$3.00 per half hour, and \$3.00 to \$5.00 per hour lessons. The expense will be dependent on the number and length of lessons; the expense for a course of six weeks at one of the best of the summer music schools will average about as follows:—

To 12 half-hour lessons at \$2.00 per lesson,	\$24.00
" 6 weeks' board and room, at \$7.00 per week,	42.00
Total,	\$66.00
To 12 hour lessons at \$3.00 per lesson,	\$36.00
" 6 weeks' board,	42.00
Total,	\$78.00
To 12 hour lessons at \$5.00 per hour,	\$60.00
" 6 weeks' board,	42.00
Total,	\$102.00
To 12 half-hour lessons at \$3.00 per lesson,	\$36.00
" 6 weeks' board,	42.00
Total,	\$78.00

Piano rent must also be taken into consideration. It is much cheaper and more satisfactory for several to club together and rent a piano from the nearest music store than it is to rent certain hours on practice pianos that are usually on the grounds for that purpose, as it is not always possible for you to engage the hours you wish. The above estimate does not include any incidentals, such as sheet music, etc., and pays for one study only. There are always classes formed, which enable one to study at a much cheaper rate.

I consider money spent at a good summer music school is an excellent investment, which will bring large interest on the money expended.

NOCTURNE.

Fr. BENDEL, Op. 92.

Andante con moto. M.M. ♩ 60 to 72.

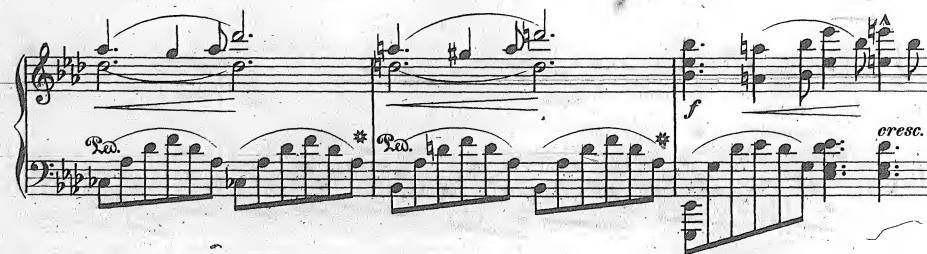
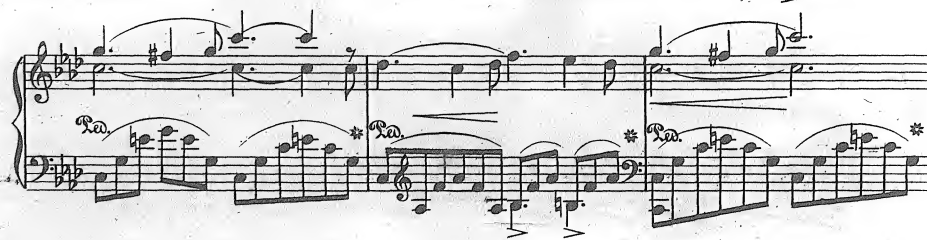
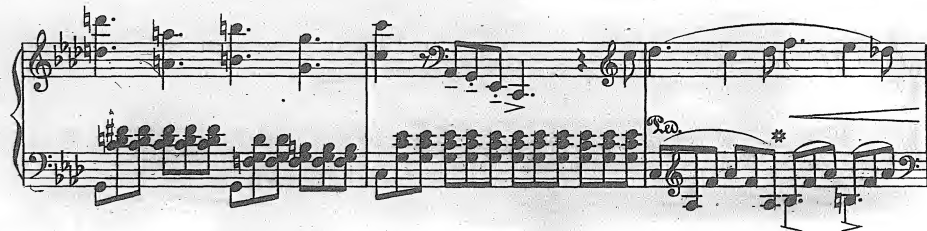
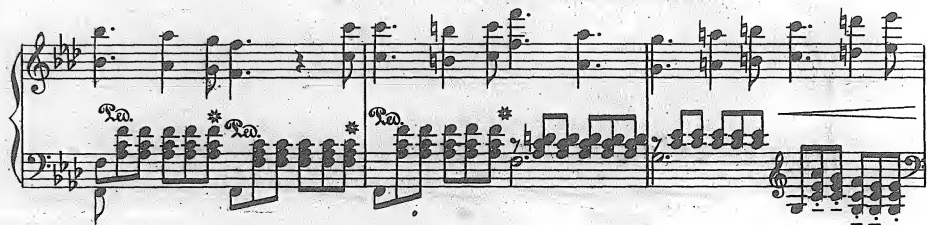
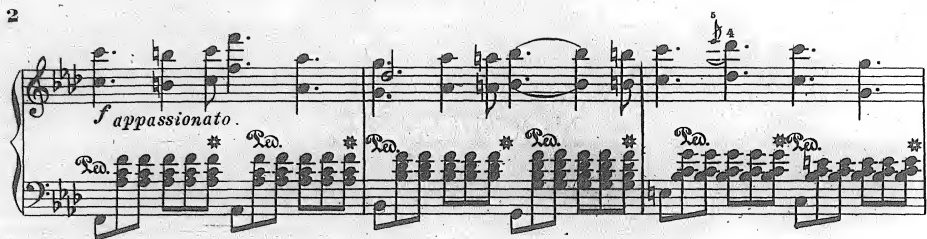
The musical score is written for piano and voice. It is in B-flat major (two flats) and 12/8 time. The tempo is marked "Andante con moto. M.M. ♩ 60 to 72." The score consists of four systems of music, each with a piano staff and a vocal staff.

System 1: The piano part begins with a triplet of eighth notes (G4, A4, B4) marked "sempre. p". The vocal part enters with a half note (G4) and is marked "Tempo rubato." and "cantabile".

System 2: The piano part continues with a triplet of eighth notes (C5, B4, A4) marked "f". The vocal part has a half note (A4) marked "dim." and a half note (G4) marked "p".

System 3: The piano part continues with a triplet of eighth notes (F#4, E4, D4) marked "espressivo". The vocal part has a half note (F#4) and a half note (E4).

System 4: The piano part continues with a triplet of eighth notes (D4, C4, B3) marked "espressivo". The vocal part has a half note (D4) and a half note (C4).



3

First system of musical notation, featuring a grand staff with treble and bass clefs. The right hand plays a series of chords and single notes, while the left hand plays a continuous eighth-note accompaniment. Dynamics include *f* and *p*.

Second system of musical notation, continuing the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment is consistent. Dynamics include *f* and *p*.

Third system of musical notation, continuing the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment is consistent. Dynamics include *f* and *p*.

Fourth system of musical notation, continuing the piece. The right hand continues with chords and single notes. The left hand's eighth-note accompaniment is consistent. Dynamics include *f* and *p*.

Fifth system of musical notation, the final system on the page. It includes a key signature change to one sharp (F#) and a time signature change to 3/4. The right hand plays a series of chords and single notes. The left hand plays a continuous eighth-note accompaniment. Dynamics include *f*, *dim.*, and *pp*.

FROLIC OF THE BUTTERFLIES.

KOSENTER FALTER.

C. BOHM. Op. 282.

Allegretto.

The musical score is written for piano and right-hand parts. It begins with a treble clef and a key signature of two flats (B-flat major). The time signature is 6/8. The tempo is marked *Allegretto*. The score consists of five systems of music. The first system shows the beginning of the piece with a piano (*p*) dynamic. The second system continues the melody with a forte (*f*) dynamic. The third system includes a *p grazioso* marking. The fourth system features a *cresc.* (crescendo) marking. The score includes various musical notations such as accents, fingerings, and measure numbers 10 and 23 indicated in circles.

5

System 1: Treble and bass staves. Treble staff has a melodic line with fingerings 3, 2, 5, 4, 3, 2, 1 and a trill. Bass staff has a simple accompaniment. Measure 15 is circled. Dynamics include *p* and *tr*.

System 2: Treble and bass staves. Treble staff has a melodic line with fingerings 3, 4, 2, 1 and a trill. Bass staff has a simple accompaniment. Measure 20 is circled. Dynamics include *f* and *tr*.

System 3: Treble and bass staves. Treble staff has a melodic line with fingerings 4, 3, 1, 2, 3, 4, 1, 2, 3, 4 and a trill. Bass staff has a simple accompaniment. Measure 25 is circled. Dynamics include *ff* and *mf dolce*.

System 4: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5 and a trill. Bass staff has a simple accompaniment. Measure 30 is circled.

System 5: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5 and a trill. Bass staff has a simple accompaniment. Measure 35 is circled.

System 6: Treble and bass staves. Treble staff has a melodic line with fingerings 5, 4, 3, 2, 1, 2, 3, 4, 5 and a trill. Bass staff has a simple accompaniment. Measure 40 is circled. Dynamics include *mf* and *pp*.

Musical score for "Folie of the Butterflies" (6). The score is written for piano in G major (one sharp) and 3/4 time. It consists of six systems of music, each with a treble and bass staff. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5. Dynamics include *p* (piano), *dolce* (sweet), and *poco rit.* (slightly slowing down). Rehearsal marks are present at measures 40, 45, 50, and 55. The score ends with a final measure marked with a double bar line.

Rehearsal marks: (40), (45), (50), (55).
 Dynamics: *p*, *dolce*, *poco rit.*
 Performance instructions: *Red.*, ** Red.*, ** Red. simile*.

Musical score for "Frolic of the Butterflies" (6). The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The piece features intricate fingerings and dynamic markings.

System 1: Treble staff has a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). Bass staff has a half note (F3) and a quarter note (G3).

System 2: Treble staff has a triplet of eighth notes (B4, C5, D5) followed by a quarter note (E5). Bass staff has a half note (F3) and a quarter note (G3).

System 3: Treble staff has a triplet of eighth notes (E5, F5, G5) followed by a quarter note (A5). Bass staff has a half note (F3) and a quarter note (G3).

System 4: Treble staff has a triplet of eighth notes (A5, B5, C6) followed by a quarter note (D6). Bass staff has a half note (F3) and a quarter note (G3).

System 5: Treble staff has a triplet of eighth notes (D6, E6, F6) followed by a quarter note (G6). Bass staff has a half note (F3) and a quarter note (G3).

System 6: Treble staff has a triplet of eighth notes (G6, A6, B6) followed by a quarter note (C7). Bass staff has a half note (F3) and a quarter note (G3).

Dynamic markings include *dim.* (diminuendo), *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo).

24

Musical score for "Erolia of the Butterflies, 6". The score is written for piano in G major (one sharp) and 2/4 time. It consists of six systems of music, each with a treble and bass staff. The piece begins with a *cresc.* marking and includes various dynamic markings: *f*, *pp*, *p*, *f*, *sempre dim.*, *leggiere*, *p*, and *pp*. The score includes several measures with fingerings (1-5) and articulation marks (accents, slurs). Measure numbers 100, 105, 110, and 115 are indicated in circles. The piece concludes with a *Fine.* marking and a *Red. sin al Fine.* instruction.

CHRISTMAS EVE.

WEIHNACHTSABEND.

Carl Reinecke. Op. 46. N^o 2.

Andantino. (M.M. ♩ = 116.)

Secondo.

Primo.

p

sempre legato

Red. *

Red. *

Red. * Red. * Red. *

Red. *

(M.M. ♩ = 126.)

dim.

pp *sempre tranquillo*

Red. *

Red. *

* Red. *

* Red. *

* Red. *

Red. *

(M.M. ♩ = 116.)

pp

espressivo

P

CHRISTMAS EVE.

11

WEIHNACHTSABEND.

Carl Reinecke. Op. 46. No 2.

Andantino. (M.M. $\text{♩} = 116$.)

Primo.

p e legato

dim. *pp sempre tranquillo*

pp *p espressivo*

Ped. *

(M.M. $\text{♩} = 126$.)

(M.M. $\text{♩} = 116$.)

Secondo.

sempre ^p e dolce

cresc.

mf p pp cresc. f

*Red. * Red. * Red. * Red. * Red. **

col 8

ff

de. cresc.

col 8

mf cresc. f ff

*Red. **

Primo.

13

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with slurs and fingerings (1, 3, 1). Bass staff has a supporting line. Dynamic marking: *p dolce*.

Second system of musical notation. Treble staff has a melodic line with slurs and fingerings (1, 8). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings: *cresc.*, *al*, *mf*, *pp*. Rehearsal marks: *Red.*, ** Red.*, ** Red.*

Third system of musical notation. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings: *cresc.*. Rehearsal marks: *Red.*, ** Red.*, ** Red.*

Fourth system of musical notation. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings: *f*. Rehearsal marks: *Red. **

Fifth system of musical notation. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings: *de. cresc.*

Sixth system of musical notation. Treble staff has a melodic line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Bass staff has a supporting line with slurs and fingerings (1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings: *cresc.*, *f*, *ff*. Rehearsal marks: *Red.*, ** Red.*, ** Red.*

LITTLE LIGHT HEARTS.

Adam Geibel.

Allegretto scherzando.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4. The tempo/mood is marked *Allegretto scherzando*.

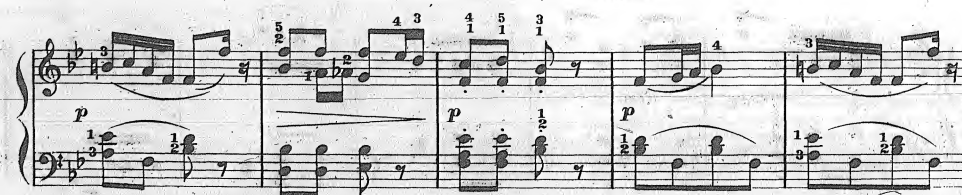
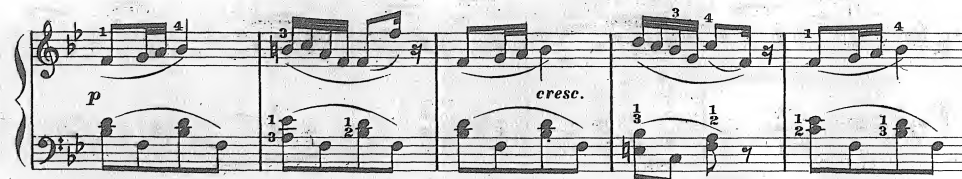
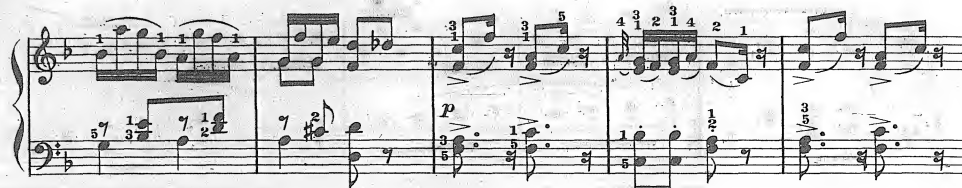
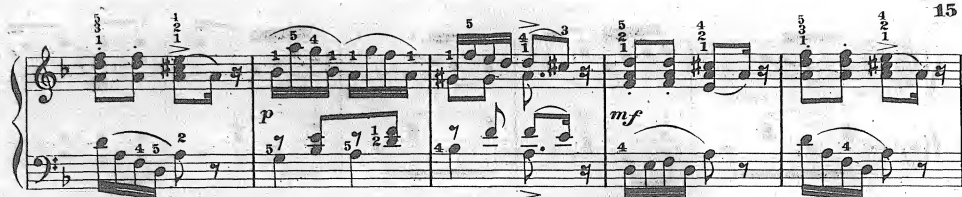
System 1: The piano part begins with a *p* (piano) dynamic. The bass part has a *p* dynamic. Both parts feature eighth-note patterns with fingerings indicated above the notes.

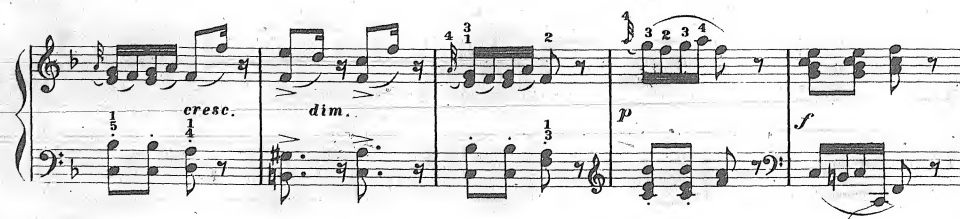
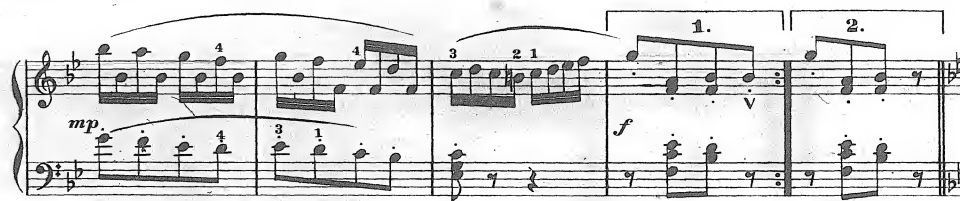
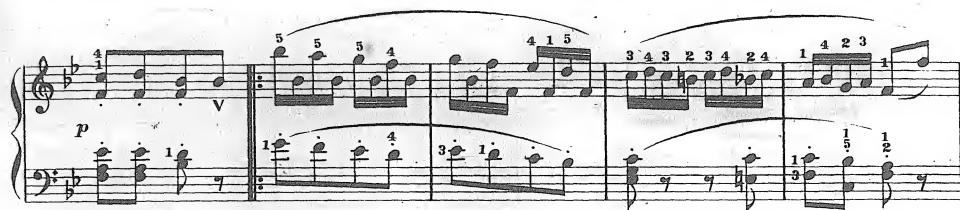
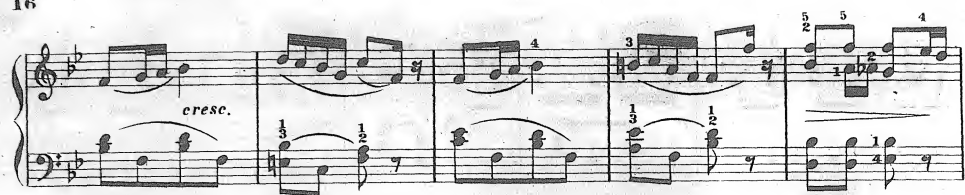
System 2: The piano part includes *cresc.* (crescendo) and *dim.* (diminuendo) markings. The bass part has a *p* dynamic. The piano part shows a series of eighth-note chords with fingerings.

System 3: The piano part has a *cresc.* and *dim.* marking. The bass part has a *p* dynamic. The piano part continues with eighth-note chords and fingerings.

System 4: The piano part has a *p* dynamic. The bass part has a *mf* (mezzo-forte) dynamic. The piano part features a series of eighth-note chords with fingerings.

System 5: The piano part has a *mf* dynamic. The bass part has a *p* dynamic. The piano part continues with eighth-note chords and fingerings.





LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

WILL Mr. Van Cleve please answer through the columns of THE ETUDE, just how I am to play three notes against two? My teacher explained it to me the other day for a long time, very patiently, and I thought I understood it, but the next time I was called upon to recite the passage, the teacher said it was all wrong again, and we spent nearly the whole lesson in trying to get it straight. Can you give a simple rule for it which the pupil can understand? J. N.

I see you were caught like the fluttering bird in that lime-twig of the rhythmical forest of two against three, or the pair of even notes against the triplet of notes of the same denomination. It is such an old familiar blunder that I always feel a shock of headache whenever a pupil brings it to me.

I suppose it would be bad policy for me to begin by saying that you were stupid, but that is what I think. I wouldn't say it, however, and so wound your feelings, for the world, for I covet the reputation of a milky-minded music man.

Why, by the way, to digress a moment, should music teachers be found fault with, that, when they encounter the same blunder a hundred times, they should on the hundred and first time show a little weariness and perhaps some irritation?

The difficulty you speak of is no difficulty at all. Follow this simple rule: When you have a group of two notes played together in the same time with three notes, strike very positively and exactly together the first note of each group; after that play the second note of the three, then the second note of the two, then the third note of the three. Now, can anything be easier than that? At first practice it very slowly, then after a while more rapidly, and when a series of three, four, or more triplets are played against such pairs of notes, the exquisite order and beautiful effect of the diverse and yet compatible rhythm will begin to strike your ear. However, when you are practicing go as mechanically as possible.

Now, the error into which you fell, I dare say, was one of two opposite characters, for I have had just the same trouble a hundred times with pupils, and have actually thought that seemingly intelligent young ladies were temporarily afflicted with softening of the brain. Let me see if I can tell you what they did. Here is one class of mistakes. They play the notes as if they were written in one hand $\frac{3}{4}$, and in the other hand a sixteenth, a dotted eighth, and an eighth; that is to say, they begin promptly together, but then bring the second note of the three very quickly after its first note, and the second note of the two somewhat slower, whereas the quick transition, the little jerk, so to say, in the rhythm, is between the second note of the three and the second note of the two. To express it another way, it is a kind of limp, at least it sounds so as you play it slowly, and the second note of the two, that is, the second regular note, should come in behind the second note of the three very quickly, as if it had lost a step and were trying to catch up, or as if it had stumbled. Be very particular and cautious about this point.

The other mistake which possibly you made also was at the opposite extreme. You probably put two of your triplet notes against the first of the even notes and then brought the third note of the triplet and the second regular eighth together, thus making a sound as if your triplet were a regular triplet, while the other two eighths were practically a quarter and an eighth triplet.

What other possibility of blunder there can be in this simple bit of composite work, I am wholly at a loss to imagine. Putting three against four, or six against eight, which is practically the same thing doubled, an effect very frequently met with in Chopin, and not infrequent with Beethoven and many other classical masters, I admit to be a little harder, but it is simply the same thing prolonged. The rule would be this: Begin each group, the group of triplet eighths, we will say, and the group of four sixteenths, with the two first notes very precisely together, so that the opening of the group could be distinctly marked, then alternate the remaining

tones, taking two of the four group, two of the three group, three of the four group, three of the three group, and finally four of the four group, thus making all of the tones zigzag or alternate, excepting the first note. When this is done rapidly, the "nodes of the rhythm," to borrow the language of acoustic science, would be very distinct and symmetrical, while the seeming intervening confusion would be exceedingly beautiful.

Again: Miss L. S., of Butler, Ky.—Is it worth while for a pupil to have a metronome to practice by? Is it not sufficient that such an instrument be used at the lesson? My sister used to play very much out of time, but learned to play very well without one.

Yes, yes, yes; get a metronome with clock work, and pay any amount of money to keep it in perfect order.

J. S. V. C.

FROM A TEACHER'S MENTAL NOTE BOOK.

BY W. FRANCIS GATES.

Two pictures: First, a man having a good education and in most matters good sense. He has a good supply of some merchantable liquid. A child brings its pint cup to be filled, but our purveyor of liquids has no measure smaller than a gallon. Now, instead of simply filling the child's cup and sending it away happy, he proceeds to try pouring all of the gallon into the pint cup, and in the operation, of course, wastes his time and energy and goes away disgusted, to think that he could not get the contents of his gallon, or at least a quart of it, into the child's pint cup.

Second, a teacher with a good stock of knowledge and a pupil with small receptive capacity. The teacher failing to gauge the pupil's capacity keeps on with the pouring operation until both are tired out, the pupil bewildered, and the teacher goes home saying teaching is "so hard on the nerves."

To sum it all up,—don't try to put a quart into a pint cup.

The ideal teacher (by the way, who ever found the ideal pupil) will, first of all, measure a scholar's capacity and previous attainments, and with this as a basis can know, not only what, but how much he can give the pupil and have it appreciated and assimilated. Giving too much is pretty sure to create on the part of the pupil an antipathy to the lesson and the teacher, and this applies as truly to prodigality of ideas as to lengthy lessons.

How unfortunate it is that the general populace fail to discriminate between the differences of temperament, inclination and education that go to make up on the one hand the artist, the player, and on the other the educator, the teacher. I speak now of those who have talent but have not been gifted with the genius that combines all extremes.

The teacher is nothing if not of an analytical cast of mind, and withal, must have good descriptive, and explanatory abilities, in short, must have a good general education, and know how to use it. On the other hand, while the general education is as necessary, the artist must have the synthetical powers highly developed. But rarely do the analytic and the synthetic powers go hand in hand. How foolish it is, then, to think that one must teach well because they can play well, or play well because they can teach well.

It would be a peculiar sign-board that would step down from its position and proceed to take you to the place you sought; and a peculiar grind-stone that would offer to cut your lumber. The office of the sign-board is to show the way, and of the stone to sharpen the cutting instruments. Just so with the teacher. His work is to point out the most desirable path to those who pass his way, or, as it were, to sharpen their wits that they may do good work in the world.

The sign-board is not judged by its speed, nor the stone by the sharpness of its edge.

There is no doubt that painstaking teaching requires a maximum of patience on the teacher's part. My experience, and probably yours, and likewise of those that taught us, has been something like this: The first time you give the average pupil some rule, law, or principle, he (more generally she) is ignorant of it; the second time he doesn't hear you; the third time he is thinking of something else; the fourth, he doesn't notice you; the fifth, he don't understand you; the sixth, he is surprised to hear it; the seventh, he "wondered why there wasn't some such rule"; the eighth, he has forgotten it; the ninth, he is dimly conscious of it; the tenth, he only half knows it; the eleventh, he has come to the conclusion that it doesn't amount to anything; the twelfth, he "did hear of something of the kind before"; the thirteenth, he wonders if there is anything in it; the fourteenth, he believes he'll try it; the fifteenth, "intended to try it, but forgot it"; the sixteenth, by great effort manages to do as the teacher advised, and after variations (*serieuses*) on the above sixteen themes, *ad libitum*, but to the teacher *ad nauseam*, sufficient to bring the number up to perhaps twenty-five, the desired habit is fixed.

P. S.—It may be necessary in some cases to extend (develop) the above themes *ad infinitum* before the thought of the teacher has made the desired impression on the (non) mentality of the pupil.

Really, nature must abhor the cranial apex of many pupils; and if the child is fatter to the man, the pupil is fatter to the teacher in the same sense, and consequently both pupil and teacher may come under this antagonism on the part of nature; for did we not all have impressed on our youthful minds that nature "abhors a vacuum?"

I have heard it rumored in some directions that musicians are gifted with twin bumps of conceit and egotism in excess of those superimposed on the others of the race. Now, lest there be some one arise to combat this view, I would like to close with a clipping from an article in a recent musical journal, a statement so monumental in its self admiration, as to challenge one's attention, and cause one to almost believe my first statement. Nor is the writer's name one that is known to fame. It reads: "I have taken a wider survey of piano compositions of all times, schools and nations, than perhaps any of my honored brethren in the musical profession." *Mirabile dictu!*

THE INTELLECT IN PHRASING.

PHRASING demands that the last note of any slurred group shall be shortened to about one-half of its value, in order to produce a break, a termination. A correct observance of these incisions or breaks is of the greatest moment in musical phrasing. In fact, phrasing chiefly depends on them; because they effect a termination, and, by thus separating the phrase from the next one, throw it into relief even more effectively than the accent on the beginning of the phrase alone could do.

The termination of a period is shown by the reappearance of the old, or the commencement of a new subject. No composition can be really understood, unless the mind is able to define its periods, phrases and sections. Discrimination of these metrical groups becomes a revelation, and periodizing is the source of this revelation. Many an uninteresting, because not comprehended, composition becomes of surprising interest when the finer thoughts of the composer's *architectonic* are brought to light.

As the reader's mind discerns these *architectonic* phrases, so should he, as interpreter, convey them to his audience through the means of metrical accentuation, at the beginning and at the proper breaks between the groups. Metrical accentuation is only difficult intellectually, not mechanically; for, as soon as the student is thoroughly efficient in periodizing, he will then also know when and where to accent metrically.—*Christiani.*

The connection of good fingering with good playing is such that neglect of it is a fatal error.—*Wm. C. Wright.*

I.—LEGATO TOUCH IN FOUNDATIONAL PIANO TEACHING.

BY A. K. VIRGIL, WILLIAM WOLSEFFER AND MAX LECKNER.

[The following valuable consensus is written by some of the best authorities and comes from answers to a series of twelve questions sent by the editor. These answers will give food for the thoughts of the progressive teachers among our readers, as well as emphasize the necessity of founding a good legato touch during the first lessons given to pianoforte pupils.—EDITOR.]

QUESTION 1.—To secure the best finger movement for legato playing, should the hands rest on the keys passively, holding the last key struck, and for the new tone raising and striking the next finger in the least possible time, then holding quietly again until time for the next tone?

ANSWER—Mr. Virgil.—The closing explanatory statement that the question refers to "slow playing of a beginner" makes this, in my opinion, a comparatively easy question to answer. The fingers of experienced players, after long years of laborious practice, are generally able to get there, more or less effectively, starting from whatever point habit has established as the point for the fingers to start from. Had the question referred to such persons, it would have been a more difficult one to answer. But when the question is brought down to the beginner, and we seek the best way to develop a hand, and make a player, I have not the least hesitation in saying that the fingers should be trained to a position somewhat elevated, say an inch above the keys, "Stroke Position." The quickest and surest way that I know of to acquire a true, clean legato touch is by avoiding at the outset the necessity for making an up and a down effort with the same finger at the same time.

ANSWER—Mr. Wolseffer.—After correct and easy position of body, arms, hands and fingers have been established, and independent action by single finger practice secured and confirmed, I recommend the first legato movement for two, then three, four and five fingers. But only after all straining, bearing down, stiffening, tight grip on the keys, rigidity from shoulder down and laborious position of any kind are completely overcome. There must be an entirely easy and restful poise, and a condition which will insure the ability to raise each finger with its own strength, however weak it may be, the action commencing at the third hand or knuckle-joint acting as a hinge attaching the finger to the hand. At first all the fingers to rest passively on the keys, the act of raising the first finger used and striking the next key with the next finger to be simultaneous, so as to insure the closest possible connection of the two tones without a trace of their sounding together. The greatest care must be taken to guard against undue effort resulting in lapsing into any kind of rigidity whatever during this legato practice, when taking first all the fingers in groups of two, three and four, then all five successively. It is of course understood, that each finger is to hold its key up to the moment of striking with the next finger the next key, the fingers to be curved joints outwardly, except those attaching them to the hand, which ought to be slightly depressed, and the keys to be touched with the portion of the finger to the first joint coming down perpendicularly or nearly so. After this mode of legato playing has been acquired, the fingers should be held in the same position without resting upon the keys, and just a little raised so as not to touch the keys, and the practice continued the same as when resting upon the keys.

ANSWER—Mr. Leckner.—In slow "legato" practice of a beginner, the hand should be as passive as possible. The pressure of it upon the finger holding a key down firmly would result in injuring its right position. The hand should not assist in the raising of the fingers, for the shorter the lever, the more reliable, exact and rapid its motion. The first few days of practice hold down one key a "mite" beyond the percussion, or better the sounding of the next, thereby securing a super-legato, which will be easily abandoned for a "true" legato, as the power of observation and discrimination grows and the pupil recognizes the slight lapsing over of sounds. The attack and abandonment of the keys should be effected by quick, sudden, finger motions, made at long

intervals, during which the *main* prepares each action, thus becoming conscious of what muscles to bring into play and gaining a ready command over them. Adolph Kullak's five-finger exercises are excellent material for this practice.

QUESTION 2.—At the instant of striking the key should the next finger be lifted for the following or coming stroke?

ANSWER—Mr. Virgil.—The answer to the above question makes it hardly necessary to answer this one. The method of finger action mentioned in this question is adopted by some teachers as a sort of compromise between the *low* and *high* finger methods, so called. While this method does remove the necessity for making the same finger try to go in two directions at the same time, it involves the fingers in other complications which are quite as serious. In passage playing by this method, three different movements of three fingers must be simultaneously made. For example: suppose the passage from C to G, first finger to fifth, is being played in quadruple measure, one note at each count. At count one the first finger plays C, at the same instant the second finger is lifted to stroke position over D; two motions only, but at count two the second finger strikes D, and at the same instant the first finger is being lifted from C, and the third finger is being lifted to stroke position over E. Here are three simultaneous motions, and all are different; for it must be remembered that in this method the unemployed fingers rest lightly on the keys, therefore, while the third finger is being lifted to "stroke position," say an inch above its key, the first finger is being lifted to the surface of its key, usually three-eighths of an inch. Simultaneously, with these two very different motions, is the stroke of the second finger upon its key. Here is a complication of efforts which interfere greatly with technical exactness, and are a great impediment to progress.

Mr. Wolseffer.—Yes. It is done involuntarily, otherwise it would require a labored effort to wait until the first striking finger is raised after the stroke, and thus make two successive liftings, besides the interference it would occasion with the close connection of the two tones.

Mr. Leckner.—Yes, when the pupil recognizes the fact that the finger clings to one key a mite beyond the sounding of the next, ask him to apply as cure the sudden lifting of one finger at the very instant the next drops, and strikes. But, why first create the mistake of a super-legato and then cure it? Because it fits the pupil, very especially children, for a ready discernment of the legato and non-legato effect. It is easier to drop from a "super-legato" to a "legato" than to rise from a "non-legato," or even "semi-staccato," to a "true legato."

QUESTION 3.—Should the hand be suspended a little above the keys, the finger falling from the knuckle-joint without a preliminary upward movement as a preparation for the stroke?

ANSWER—Mr. Virgil.—Yes; the hand should be supported a little above the keys, the finger or fingers that touch the keys barely steadying the hand. The fingers must not be burdened by the weight of the forearm. Action wholly from the first or knuckle-joints. There should be no sudden upward jerking of a finger as a preparation for the stroke.

Mr. Wolseffer.—The hands should ultimately be suspended above the keys, but the falling of the fingers without raising them would not afford sufficient play to insure the proper development of power and its gradation, and would induce a labored bearing down. This must be avoided with beginners, for whom I would not recommend the means used by advanced players in training the touch with a special view to expression.

Mr. Leckner.—No; with beginners it is desirable to have the fingers rise above the knuckles. This teaches a finger motion, little needed and cultivated in ordinary life pursuits, and yet very essential for distinctness in tone production.

QUESTION 4.—Should the finger curve inward at each of its three joints and so pull rather than strike down the key?

ANSWER—Mr. Virgil.—The normal movements of the fingers should be entirely in the hand or knuckle-joints. The fingers should rise and fall vertically. There should be no pulling or sliding of a finger on the key.

Mr. Wolseffer.—The finger should curve inward, the first and second joints outwardly bent, and from the point of the second joint the line should be almost level back to the wrist, with a slight depression of the knuckle-joint. This depression is most important with young beginners, as it neutralizes all tendencies to rigidity. It should be the normal position, and when, later on, the various exigencies call for their respective changes to arm, wrist, and staccato movements, extensions and contractions, and the individual employment of force in expression, and these have received their proper consideration in turn, then the normal position will be reverted to without the danger of permanently lapsing into labored habits. As regards pulling rather than striking down the key, answer to No. 8 will apply, having special reference to beginners.

Mr. Leckner.—Complete relaxation of the fingers, the hand suspending them properly over the keyboard, will of itself throw the lower two joints inward, but not far enough to oblige them to make a pulling motion for tone production. All pulling and sliding on keys is wrong.

QUESTION 5.—Should the middle or second joint of the finger be trained to draw the point of the finger inward? This would imply that the finger should not have much preliminary curve.

ANSWER—Mr. Virgil.—In the early training of the fingers they should be well curved when in readiness to move upon the keys, and, as before stated, their action should be wholly in the first or knuckle-joint.

Mr. Wolseffer.—Not at first, but later on as a special means of expression.

Mr. Leckner.—A quick pulling, a sudden snapping under of the finger, drawing it clear back to the palm of the hand, after sounding the key with a firm blow—all this in one quick, elastic motion, is a good correction of a stiff, extended finger touch, and is, therefore, applicable only in abnormal cases, with habitually neglected and weak fingers. A faithful application of this exercise has never, in the experience of the writer, failed to cure even the most confirmed cases of this trouble. It is also a good remedy against the breaking back of the nail joint, frequently found in long, weak fingers.

QUESTION 6.—Should the pupil cultivate the sense of feeling in the clinging contact of the finger point to the key?

ANSWER—Mr. Virgil.—The pupil should cultivate the sense of feeling, at the point of the finger, sufficiently to know that the key is fully down, but clinging, in the sense of pressing upon the key, must be studiously avoided.

Keys which require a force of more than two ounces to depress them, ought not to be used in the beginning. When right movements with right muscular and nerve conditions are thoroughly established, by the use of keys of a light touch, the key resistance should be gradually increased. Thus power of tone of right quality is easily secured and all varieties of touch are quickly acquired.

Mr. Wolseffer.—Not if it induces undue pressure upon the key after it is struck; later on, as a means of expression, yes.

Mr. Leckner.—The sense of feeling seems superfluous, when the sense of hearing is a sufficient monitor whether touch is correct or not. Teach the ear of beginners to discriminate between good and bad tones. The aim of all technical exercises is to produce the *highest beauty* of sound with the *greatest ease* possible. Therefore let the ear judge by the result—the *tone*—whether the means employed, touch, is correct or faulty.

Every lesson contains some difficulty which should be sought for at once and practiced the most, practiced until the hardest parts become the easiest. It is too often the habit to play over the part of the lesson that goes easy, and when the difficulty occurs, to begin again and come to the trouble with the same result, confirming the error instead of correcting it.—H. S. Vining.

WANTED!

HINTS FOR TEACHERS, PUPILS AND PARENTS.

BY CHARLES W. LANDOX.

WANTED, more teachers who insist upon their pupils having a thorough knowledge of the rudiments, who give a solid and complete foundational education in music.

Wanted, more teachers who believe, and practice upon their faith, that the way to a better position is to completely fill the one that they now occupy.

Wanted, more teachers who have too much self-respect to make a personal canvass for pupils.

Wanted, more music teachers who keep themselves in good practice.

Wanted, more teachers who always have a good word for their fellow teachers.

Wanted, more teachers who have the valuable faculty of putting the pupil at his ease and of leading him into playing his best while in his teacher's presence, instead of making him so nervous that he cannot do himself justice.

Wanted, more teachers who make circumstances bend to their devotion to self-improvement, and do not allow self-improvement to give way to circumstances.

Wanted, more pupils who believe, and act upon their belief, that the signs of expression found in their pieces are "A lesson from the composer upon its correct style of performance."

Wanted, more pupils who are careful to keep even time and to give each note its exact duration.

Wanted, only those pupils who work for accuracy instead of velocity.

Wanted, only those pupils who will give more attention to good practice than to plausible excuses.

Wanted, more pupils who are determined to be superior musicians, and who have too much ambition to remain ordinary players.

Wanted, more pupils who do not neglect the practice of techniques for pieces.

Wanted, more pupils who will not make every light illness or slight accident an excuse for neglecting practice.

Wanted, more pupils who will ask questions about a lesson until they fully understand every part of it.

Wanted, more pupils and patrons who will take the trouble to say a good word for their favorite music teacher.

Wanted, more pupils who will patiently learn a piece, even if it does not please their fancy, before they allow themselves to become prejudiced against it; who will trust their teacher's judgment sooner than their own.

Wanted, pupils who have faith enough in the power of habit to patiently do perfect work until correct habits are established.

Wanted, more pupils who for the sake of becoming good musicians by and by will patiently do good work now.

Wanted, less pupils who fail to conquer their dislike of study, and sit at the instrument wasting their time instead of doing faithful practice.

Wanted, many good amateurs of music who will organize and conduct musical societies for self-improvement by the study of musical history, biography and literature and the compositions of the great masters.

Wanted, pupils who believe and work upon the fact that by the daily mastery of some technical point and by overcoming some passage, they will in time become musicians. "Houses are made by placing one brick at a time."

Wanted, more pupils who have self-control enough to constantly hold themselves up to their ideal.

Wanted, pupils that do not care for pieces that are several grades too hard for them.

Wanted, more pupils who will practice from interest and a feeling of duty rather than neglect it for games, frolic or indolence.

Wanted, less pupils who are constantly seeking compliments by self-depreciation.

Wanted, more parents who always speak well of their music teacher in the pupil's presence.

Wanted, more parents who will interest themselves in their children's music enough to frequently make favorable comments upon their progress.

Wanted, more parents who are willing that their children should have sheet-music enough for their best interest and advancement.

Wanted, patrons who will not consider themselves defrauded if the teacher makes a charge for a missed lesson.

Wanted, more parents who will not allow their children to be overworked with school studies while taking lessons in music.

Wanted, more parents who will keep their children "out of society" until their education is finished.

Wanted, more patrons who will put the musical education of their children on the same basis as they do their literary and general education.

Wanted, more patrons who are as careful to keep their piano in good tune and order as they were to get one of a good tone quality.

Wanted, more parents who will not interfere with the well-planned course of a good teacher.

Wanted, more women who will keep up their practice of music in adult life.

THE COMPOSER AND PERFORMER.

BY W. L. DUFE.

The first impression should be of the inner content of the composition and not of its mode of expression, for it is a universal law that all growth is from within outwards, the conception before the expression. It is the emotional that must first appear, whether musical, literary or religious, that the result may be elevating, either to the thinker or to the listener. All truth is first conceived by the emotions and then expressed by the intellect.

In playing, have the same respect for your own interpretation as a player, as you should for your own thought as a composer. Accept no one's interpretation, no one's form of expression, as final—Study and listen to good performers—but critically, always. Play a Beethoven sonata, as you conceive it—not as Von Bülow was. In the first instance there is a possibility of failure, in the second a certainty of it. The first will at least have the merit of truth and spontaneity, the second will be nothing but an imitation, and doubtless a poor one. Don't be afraid of making a mistake often, but scorn being one.

Be aggressive in your playing; leave something for your listener. The keenest intellectual delight, as well as the highest spiritual attainment comes, not from appropriating another's idea, but from a development of one's own. The way may be indicated, the goal pointed out, but the footsteps must be taken by the traveller himself. But be sure that you know the way, be confident of the goal. If you have the slightest indecision, the slightest doubt in your own mind, your playing will suggest that and nothing more.

Let your work be expressive of your conviction, but first have the conviction. Your thought must burn for speech if it is to live. Mankind can never be fired by a lukewarm effort. Your thought, whether as composer or performer, will be clear to yourself just in proportion as you feel its purity, its truth, and it will be inspiring just in proportion as you let its truth and purity suggest its own form of expression.

Think of music as a message from the divine to the human, and then go to nature for a law of its expression; there you will find all truth first simple and general. In its growth, its development, the uses to which man applies it, it becomes complex and definite, and to define and make complex is to give form.

Be as critical of your own interpretation, your own composition, as you are of another's. With the birth of a new idea of truth in your mind, an added perception of it must come as a patent of its legitimacy, a conviction of its infinity, of its unlimited capacity, and your inability to express even what you conceive. Have reverence for the thought that exhausts you—the one that you can exhaust deserves none.

TEACHERS' FORUM.

FOUR-HANDS PRACTICE.

In teaching I have found four-hands practice most useful, as well as never failing to please pupils. For beginners I use Stephen A. Emery's Foundation Studies. This charming little book is to my mind the best thing I have found with which to start. It is interesting, and it pleases the pupil to be able to play with their teacher. As strict time must be kept, and if a mistake is made the pupil is at once aware of the fact, one can readily see the benefit it is in aiding the laying of a sure foundation for time and sight-reading. I give, occasionally, two pupils duets together, supervising the practice. For those who are advanced I use Haydn's Symphonies. I used to regularly practice duets "at sight" with a fellow teacher. The time spent was most enjoyable. In this way Beethoven's symphonies, Mendelssohn's overtures, Schubert's "Rosamonde," Jensen's wedding music, and for real recreation Moszkowski's Spanish Tazues and "From Foreign Parts," by the same writer, were gone over. I am always studying up some new methods with which to advance my class and to keep their interest to the highest notch. Musicales are invaluable, and no one is excused. Even the eight-year old, who has only taken a few lessons, climbed up on the stool and proudly played his piece at a recent pupils' recital. As my pupils advance I generally manage to slip in a little knowledge of harmony, and I encourage them to read books on music, often lending my books for this purpose. If a pupil is taking anything from the great masters I mention some incident pertaining to their lives. One has to think ahead continually to keep each pupil interested. THE ETUDE affords invaluable hints, and I think all earnest students and progressive teachers need just such a magazine. E. H. GLOVER.

TWO AND FOUR AGAINST THREE.

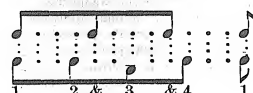
I suggest the following way, which I have never found to fail of a perfect result: Play the group of four, counting each note (1, 2, 3, 4) two or three times, then add "and" closely after 2 and another as closely before 4, keeping the four numbers quite even. You will then have 1-2&-3-&4. The result is that if the numbers are kept exactly even and the notes of the triplet are played to 1 and to the two "ands" both groups will come out perfectly even.

Pupils should always be shown the "least common multiple" proof of both these groups.

THREE AGAINST TWO.



THREE AGAINST FOUR.



The good teacher studies the peculiarities of his pupils, he searches for the best means to set them to work; he applies the best mental food he can obtain, he points out the best and safest paths, removes obstacles, and gives encouragement whenever it is deserved. In a word, he leads the pupil. The sluggard, the ignorant, teacher knows not his duty, or if he knows he fails to discharge it. He cares not for the pupil's mental or moral peculiarities, he seldom takes the trouble to search for means to set his mind to work; any food is good enough in his estimation, and any path will do to walk upon. Such a one deserves not to have charge of the education of an immortal mind, and the parent that employs such a one sins against his children. What sort of a teacher are you? What sort of a teacher do you employ?—The Canadian Musician.

More than ever before are the teachers among our subscribers inducing their pupils to take THE ETUDE.

MODERN HELPS IN DEVELOPING TECHNIQ.

BY F. A. TUBBS.

At the present day, when printers' ink is used to its utmost in furthering the interests of all those who are engaged in the various pursuits of life, it is not an easy task for teachers to know what are the *real helps* in developing the technic of the young pianist, when such as the following are to be found in the columns of our leading music journals: "The only scientific method for rapidly gaining the necessary technical ability for Modern Pianoforte Playing." "Technic; by Mr. So-and-So; through the study of which may be gained Velocity, Fluency, Lightness of Runs, and Evenness and Pearly Quality of Tone."

These are samples of the many notices we see in these journals (usually the advertising mediums of music publishing establishments). Some of these much lauded works are truly helps to the teacher and pupil, while others are the fanciful productions of those who consider the mechanical of more importance than the intellectual, and there are many such.

The question arises, "what shall we study, what technical helps can we employ that will give us, in the shortest possible time, ease in playing, brilliancy, flexibility of fingers, wrist, and forearm, and all that is required, mechanically, to make an artistic performance?"

It is an acknowledged fact that the technical and the musical are two separate and distinct lines of study. Each should have its proper share of attention. Technic is merely a tool, a means to an end. A good mechanic with poor tools will do better work than a poor workman with the best of tools; so we say that, if possible, pianoforte technic is of less importance than real artistic merit, which can only be acquired by the most careful and persistent cultivation of God-given talent, not to say genius. But, if we were to neglect the development of technic until we had arrived at a certain degree of musical knowledge, we would find a lack in execution.

The poorer the tool the greater must be the care in its using; so we might say, the less technical ability one has the more must be the attention given it. Thus we decide that the study of technic must be kept in advance, if possible, of the intellectual or musical. To do this successfully is one of the requirements of a first-class teacher. To accomplish this by the prevalent method of étude practice will consume three-fourths of the allotted time for practice. So we find that we devote three hours out of every four to the study of something which will be of no practical benefit, except to keep the tool dressed and ready for work. You say, this is necessary, and without the preparatory work we cannot hope to be able to give an artistic performance of any piece of music, no matter how intellectual we may be, or how much love we may have for the beautiful. True; but if, through any means, we can do more and better technical work in one hour than we formerly accomplished in three, thus having three hours for the study of music (as four hours at the piano is the usual amount of time daily given by the average student), who will dare say that America is not soon destined to lead the musical world in point of pianoforte teaching?

Mr. Klausner, of Milwaukee, is credited with telling the Germans last summer that it would not be twelve years before the Germans would be coming to America to study music.

The majority of piano pupils and the public at large are so wedded to everything European that it is a difficult matter for an American to advance an idea on pianoforte playing, and especially the mechanical side of it, and receive recognition.

Mr. Mathews says: "Contrary to the general impression among amateurs and the uninformed musical public, the management and administration of the celebrated foreign conservatories is not in advance of good American teaching, while in many respects it is far inferior. The great conservatories are in ruins—the same ruins where they have been for a generation.

"The highest art of piano playing in Germany has never

been fostered in the conservatories as such, but only by gifted private teachers. In this connection I need only say that the good pianists now before the public were formed mostly by the late Dr. Kullak, of Berlin, Brassin, of Brussels, and perhaps I might add Deppe—though at this moment I do not remember a pianist of the virtuoso type formed by Deppe."

We are glad that the American piano teacher (though in many cases he may be foreign born) is capable of giving better instruction than the average European conservatory teacher. Perhaps one great reason for this is, that the intelligent American, as a rule, thinks for himself in musical matters, as he already does in politics, and all questions of self-government.

It is not the purpose of this paper to discuss the merits or demerits, as the case might be, of the Virgil Practice Clavier, Technicon, and various appliances for developing technic; I can see no reason why, with proper practice, under the guidance of a thorough instructor, great good cannot be accomplished by their use. It is my intention only to speak a few words on "Modern Helps" as regards the *literature* calculated to develop technic. Of these I must say that I have accomplished splendid results by the use of Mason's Two-Finger Exercises; simple as they may seem to one who has never used them, nevertheless I know of no means which will so rapidly develop fluency, rapidity, and brilliancy of execution, together with a smooth legato in cantabile passages. In the past two years of my teaching I have made almost an exclusive use of these exercises; I say almost, for there are instances where pupils desire to take a term or two of lessons in order to keep up their practice; in such cases they generally desire to use their old studies, which, in many cases, must be allowed.

The use of these exercises, in my judgment, does away with the use of the technical studies of Bertini, Duvernoy, Schmitt, Loeschhorn, Czerny, and, in fact, all purely technical studies.

From a musical standpoint, the practice of the aforementioned studies, with the exception, perhaps, of portions of Loeschhorn, are of no value to the young mind, as they furnish it no food for nourishment; they are purely technical and are practiced for no other purpose.

If the same amount of technic can be acquired by the use of exercises which can be easily learned, once for all, thus doing away with the tedious labor and mental exertion of reading new studies, we must concede that we have taken a step forward in piano technics. You will say, is not the pupil cultivating the ability to read while he is doing this? To be sure; is not the twelve-year-old boy learning to read when he spends his time poring over the pages of a Beadle's half-dime novel? Cannot his time be better employed in reading good literature? Cannot the music student's time be better employed in studying the recognized musical works of our best writers, both classic and modern?

Schumann, I think it was, who said, "if you wish to study music—study music." Ralf once said in a conversation regarding piano studies, "Therefore, bring me no études; those of Liszt and Chopin excepted." I may also state that Ralf uses the Mason "System of Tonch and Technic," and it seems that he is of the opinion that the day for the study of purely technical études is past.

Another very valuable addition to students' text-books is "Measure and Rhythm," by Krause. In the use of this little book I have found that the student, with comparatively little practice, and in an incredibly short time, learns to play the scales in all keys and measures, in broken rhythm, with the correct fingering; thus preparing the pupil in advance for all the intricacies of measure which he will be likely to have in after study. All this is done so gradually that the pupil is a comparatively good reader before he is aware of it.

With young pupils I use Macdonald's "Studies in Melody Playing," to be followed by a "Sonatinen Album"—a compilation of the easy pieces of Kullak, Spindler, Dussek, Lichner, etc. After this, "Thirty Selected Studies," by Heller, which are the choicest of the three opus numbers 46, 46, and 47. This is to be followed by Mathews' "Phrasing," in two volumes.

It is not my purpose to outline a course of study for my fellow teachers, but the above-mentioned books, while they are, in some cases, compilations of music with which we are all more or less familiar, the annotations, analyses, and suggestions, which are given by the best authorities on pianoforte teaching, make them worthy the consideration of the teacher who is desirous of keeping up with the rapidly increasing development in the study of music as an art. Verily, these are "Modern Helps." Then, too, "In a multitude of counsel there is wisdom."

I would not have my hearers misunderstand me as being opposed to the study of all études, for such is not the case; I have already stated that I believe in the use of Heller, as I also do in selections from Cramer and numerous other sets of études which will teach the pupil to properly phrase, help him to discern the points of climax and repose, and prepare him for the higher work of interpretation.

But when it comes to practicing from two to three hours daily on études which have technic as their sole excuse for living, I think the time can be better employed, not to say that it is wasted.

I believe that the day for the study of Bertini, Duvernoy, Czerny, and most of Loeschhorn, is past. However, there are good teachers who would rather give up any other set of études than Czerny, Op. 299.

I have been told that my great-grandfather had no way of ascending to the second story of his house except by means of a ladder; this, however, does not prove to me that I must do the same. The man who would exchange an acre-light for a tallow candle, or, in a hurry, would prefer riding in an ox-cart to a handsomely appointed Pullman car would be, to say the least, rather behind the times and deserving of as long a rest as that enjoyed by Washington Irving's immortal Rip Van Winkle.

[From a paper read before the Iowa S. M. T. A.]

EVERYTHING IN A GREAT NAME.

BY FRANZ LISZT.

WHEN I was very young, I often amused myself with playing school-boy tricks, of which my auditors never failed to become the dupes. I once even played the same piece, at one time as of Beethoven, at another as of Czerny, and lastly as my own. The occasion on which I passed myself off for the author, I received both protection and encouragement: "It really was not bad for my age." The day I played it under the name of Czerny I was not listened to; but when I played it as being the composition of Beethoven, I made dead certain of the "bravos" of the whole assembly. The name of Beethoven brings to my recollection another incident, which confirms my notions of the artificial capacity of the dilettanti. You know that for several years the band of the Conservatory have undertaken to present the public with his symphonies. Now his glory is consecrated; the most ignorant among the ignorant shelter themselves behind his colossal name; and even envy herself, in her impotence, avails herself of it, as with a club, to crush all contemporary writers who appear to elevate themselves above their fellows. Wishing to carry out the idea of the Conservatory (very imperfectly, for sufficient time was not allowed me), I this winter devoted several musical performances almost exclusively to the bringing forward of the trios and quartets of Beethoven. I made sure of being wearisome, but I was also sure that no one dare say so. There were really brilliant displays of enthusiasm; one might have easily been deceived, and thought that the crowd were subjugated by the power of genius; but at one of the last performances an inversion in the order of the programme completely put an end to the error. Without any explanation, a trio of Pixis was played in the place of one by Beethoven. The "bravos" were more numerous, more brilliant than ever, and when the trio of Beethoven took the place assigned to that of Pixis, it was found to be cold, mediocre, and even tiresome, so much so, indeed, that many made their escape; that it was a piece of impertinence in Monsieur Pixis to presume to be listened to by an audience that had assembled to admire the masterpieces of the great man. I am far from inferring by what I have just related that they were wrong in applauding Pixis' trio, but he himself could not but have received with a smile of pity the applause of a public capable of confounding two compositions and two styles so totally different; for most assuredly, the persons who could fall into such a mistake are wholly unfit to appreciate the real beauties in his works.

Questions and Answers.

(Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. In EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.)

Ques.—In playing from the beginning after the Da Capo, or D. C., should the repeats be followed out, or is it best to play the second endings only till reaching the word *Fine*?
A. B. H.

Ans.—When playing a Scherzo or Minuetto having a Trio, it is customary not to observe the repeats in playing the D. C. But there is no universal rule about this. Hence the direction often found, "D. C. Senza ripetizione." The player is to use his judgment in regard to it. If the repeated periods are long and often heard during the piece, it would be good taste not to repeat them while playing the D. C. But if they were short and not heard often, and moreover, were unusually pleasing, it would be in taste to observe the repeats in your Da Capo playing.
C. W. L.

Ques.—Do you not find exceptions to Dr. Mason's rule for scale fingering, in his complete school of scales, see page 32, where in class second the right-hand forefinger is supposed to come upon the uppermost black key of the group of three, whereas in the key of F sharp minor there is no A sharp?
J. S. J.

Ans.—Two or three of the minor scales do not follow the rule for major scales upon the same tonic. They are exceptions but were not so noted in the text, the idea being that the pupil would discover it for himself.
W. S. B. M.

Ques.—Will THE ETUDE give a list of the best musical works for a public library where the number bought must be limited?
C. W.

Ans.—This would depend on whether books for reference, study, or reading for pupils and amateurs are wanted. If for the latter, we would suggest, for stories: Charles A. Chester, First Violin, Dominant Seventh, and Miserere. For History and Musical Biography: Mendelssohn Family, History of Pianoforte Music, Lessons in Musical History, Recent Music and Musicians, Story of Music and Musicians, Tone Masters, Life of Beethoven, Chopin and other Musical Essays, Great Composers. For general musical reading in self-improvement: Music-Study in Germany, Music and Morals, My Musical Memories, Musical Mosaics, How to Understand Music—two volumes, Music and Culture, Chats with Music Students, Music Life, Rubinstein's Conversation, Piano and Song, Principles of Expression, and Musical Sketches.
C. W. L.

Ques.—Why does not the cornet and piano "cord" when played together, playing the same notes, as for instance, the Serenade of Schubert?
B. G.

Ans.—The Cornet with a crook in C does "cord," but if an E flat cornet the melody has to be transposed. Cornetists understand this, and all good players of the instrument can transpose at sight.
C. W. L.

Ques.—Is there a journal published in the interests of the violin?
M. P. J.

Ans.—The *Leader*, published by Jean White, 228 Washington Street, Boston. But this journal also gives much space to band instruments.
C. W. L.

Ques.—Please give the title of the best method for beginners.
B.

Ans.—"Twenty Lessons to a Beginner," by W. S. B. Mathews, is the best work for young pupils the writer has ever seen.
C. W. L.

Ques.—Why do so many women give up music after leaving school?
A. W.

Ans.—Either they have no real interest in music, or more likely, they are not good readers, and are not sufficiently advanced in what goes to make a musician as well as a player, to make music reading and practice easy to them; or, in other words, they read so poorly and know so little of the theory of music that it takes too much time to learn a piece after they are busy with the active affairs of life.
C. W. L.

Ques.—Will you please explain the difference between the French, German, and American Sixths. Of what intervals are they formed?
A. SUBSCRIBER.

Ans.—I have not at hand any book which describes these chords under the names you mention. The names

are irrational and fantastic. The chords are simply the "augmented sixth" chord and its modifications, which are treated of in every text-book of harmony. Take, for example, the first inversion of the chord of D minor; substitute D# for D and you have the "Aug. 6th" chord, the name coming from the interval between F and D#. The chord will then stand, beginning with the bass,

F-A-D#. If B be substituted for A (F-B-D#), it is called an "Augmented 6" chord. If B be added to the

original chord (F-A-B-D#), it is called an "Augmented 6 1/2" chord. If G take the place of A and B be added

(F-G-B-D#), it is called an "Augmented 6 3/4" chord. My impression is, that these chords, in the order above given, are called by somebody the "French," "German," "Italian," and "American" sixths, respectively; why I do not know. Perhaps that is "one of those things that no fellow can find out."
J. C. F.

Ques.—Please tell us whether, in the distinctive method used at Stuttgart (Lebert & Stark) and by their followers, the fingers are raised straight up from the knuckles or whether the pressure touch is preferred. By that I mean hold the hand quite even with the wrist and allow the fingers to press down, with little of the upward motion of fingers. I want more light on the Stuttgart method.
H. C. L.

Ans.—The Lebert & Stark method prescribes that all the fingers must be held firmly, about one inch above the keys; must strike from these and return to their first position. It further prescribes that this blow must be delivered "without the least pressure." This hammer-like action of the fingers from a hand held above the keys is also the Plaidy way. Neither method provides adequately for the technic of modern piano-playing; both are pedantic; both fail to reach even the limited kind of technic at which they aim by the shortest and simplest path. Mason's "Touch and Technic" is vastly in advance of either.
J. C. F.

Ques.—I am teaching a child now for one year, and I never can bring him to count in his playing. What must I do?
A. SUBSCRIBER.

Ans.—Exhort him vigorously; or better still, contrive to get him interested in measuring the length of tones in counts. You'll have to depend on your own tact and ingenuity; nobody can help you.
J. C. F.

WHAT SHALL THE PLAYER EXPRESS?

BY ERNST HELD.

ALTHOUGH many reputed musicians deprecate the above expression, asserting that instrumental music produces in the listener only vague sensations and emotions, either of sadness or joy, despair or hope, languor or endeavor, depression or strife and victory, there are others, equally reputed, who maintain that instrumental music is a language, definite, clear, and even more subtle than the spoken or written word, giving descriptions, situations, surroundings, dramatic situations, personal aims, actions, achievements or failures. Whilst the former class consider and criticize music merely according to its scientific construction out of simple motives, development into phrases and periods, introduction of side motives, transition and return, with due regard to artistic form and tone color, their opponents, without allowing trespass upon the laws of composition, harmony, form, and rhythm, insist, that the composer had a definite image, an idea, situation, character, and action in his mind in producing his "tone picture." To recognize in humbleness and sincerity the image which the composer may have seen and striven to incorporate in his music and to interpret it accordingly, is the business of the conscientious player, and the writer has endeavored to do so, not alone for his own satisfaction, but for the benefit of his pupils.

Students are asked to *play with expression*, without being advised *what to express*; to play forte or piano, strictly in time or in tempo rubato, increase and accelerate or diminish and retard, without the shadow of an idea why to do so. Such mechanical performance, although it may conform to the dynamic marks of the composition, is like unto a sermon by a young student of theology,

upon whom the heavenly flames of inspiration have not as yet descended, and who simply speaks according to the rules of oratory and elocution. Both performances leave the listeners cold, indifferent.

I would ask students to invent a situation, story, characters, fitting the musical composition according to phrasing, touch, dynamic force, tempo, etc., as indicated by the composer or by intelligent and conscientious editors.

The effect upon the listener of playing a piece with such an idea in the soul of the performer will be very different from that of a mere mechanical performance. It attracts, touches sympathetic cords in the souls of the audience, electrifies and vitalizes, because it gives a part of the performer's vital self to the friendly ear which hears it.

The image, idea, or action, conceived by the performer, may be different from that of the composer, and yet I verily believe that the latter would express approbation in listening to an inspired performer, if the playing be aglow with the fire of a poetic idea.

It would be very interesting to hear distinguished artists successively and without hearing each other's performance, interpret the same master-work. There would, no doubt, be a decided resemblance, tinged by the individuality of the artists, if they strove to recognize and represent the composer's intentions; but if such regard was wanting, veritable caricatures of the original composition would be the result.

Joseffy once rendered Mendelssohn's so-called Spinning Song in C at a concert in Syracuse, in such an outrageously fast tempo, that the beauty of the song was lost and the piece became simply an example of the pianist's marvelous command over his fingers; and even the famous Theodore Thomas, on another occasion, led the strings of his orchestra to play Schumann's Trümmerei in such a sickly pianissimo and adagio tempo, that the dreamy romance became a flimsy, vapory, shreds distortion.

I will give a few examples of the ideas which I am in the habit of submitting to my pupils in playing a piece of music. I would not assume that the composer had the same image before his mind, but as long as it fits according to the expression marks, indicated by the composer or editor, it answers the purpose of having the pupil play with expression, i. e. to give him something tangible to express.

Chopin, Nocturne Op. 37, No. 1. G. Minor. A grief-stricken soul laments the loss of a beloved one, sometimes in low, plaintive moaning, sometimes in wild paroxysms of grief. He seeks consolation by entering a church and listening to the solemn hymns of the sanctuary, but the mourner apparently finds none, for from the organ's low tones is still heard the same grief-burdened strain, as before. But after all,—religion has touched the quivering wound with a drop of balm and the mourner sees the departed loved one in a transfigured, angelic form of beauty, through the rent clouds of grief.

Chopin, Waltz in B minor. It seems to me an expression of home sickness of the Polish exile, at times in subdued laments, at others in wild, discordant grief. The second movement in D major has again the wailing sound of home sickness in a more quiet mood than the first, somewhat resembling the strains of that simple composition by Jungmann, entitled Heimweh (home woe). The third movement in B major reveals, in a swift retrospective glance, the happiness of the people in the exile's home country. He hints at the merry Mazourka Dance of the Polish people, but soon returns to the plaintive lamentations as before.

Beethoven, Six Variations on the Theme: Nel cor piu. When Beethoven wrote variations, he made each one a character picture, clear and definite, through all of which the theme runs like a golden thread. I would name the variations as follows: Var. I. Romping girls. Var. II. Running boys. Var. III. Shuttling girls. Var. IV. The Cannary is dead. Var. V. Sisters singing in the woods, answered by birds. Var. VI. The Babbling brook. I could go on *ad infinitum* with such illustrations, but will not trespass this time upon your crowded columns.

PUBLISHER'S NOTES.

It would facilitate the filling of your requests, if, in your correspondence with this office you would write your orders for music, *Erups* subscription, and questions for the Question and Answer Departments on separate sheets, but sign each sheet with your full address, town and state.

We have just received a supply of "The American Organ Journal." This book is a collection of the best styles of music for the American reed organ, each piece being especially arranged for this favorite instrument. Elegantly bound in cloth with gilt design, price \$1.50.

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"THE HAND AND ARM GUIDE," by A. W. Sickner, mentioned in the March *ERUPS*, has been endorsed by the leading teachers and musicians. A company is being formed for its manufacture, and it will be on the market in time for the fall trade. In a future number we will give a full description of the invention.

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TESTIMONIALS.

"Chats with Music Students," by Thomas Tapper, I am delighted with, and shall urge my pupils, one and all, to buy a copy. It is replete with information valuable to teachers and students, and should occupy a place in every library in the land. It is the work of a mind thoroughly conversant with the subjects treated of therein, and is an indispensable addition to the musical literature; is neat, carefully compiled, and will greatly aid both teacher and student.

Mrs. C. F. HORT.
Received *THE ERUPS* all right. I must say that I admire *THE ERUPS* very much. I think that *THE ERUPS* is the greatest paper published in this country, of its kind. I think I have a share in the criticism of musical literature, as I take fourteen musical periodicals, of which I hold *THE ERUPS* in the highest esteem.

Very respectfully,

EDGAR E. POWELL.

"Music Life, and How to Succeed In It," by Tapper, was only received and eagerly read. The author evidently has brought a well-ordered mind to bear on the subject of music.

Yours truly,
F. W. MERRIAM.

Having used Mason's "Piano Techniques" for so long in my teaching, it comes very natural for me to use his later work. I have seen nothing that can fill its place in teaching finger action, and scales and arpeggios rhythmically treated. I have brought my pupils up to the work, by using models from Mason's "Piano Techniques."

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I find "Landon's Organ Method" the first really practical and useful method for establishing a proper foundation for the best music that I have ever seen, and sincerely hope that it may be placed in the hands of all teachers of cabinet organ who have suffered the nervous torture of teaching from a book given with the organ." I should like personally to thank Mr. Landon for it. My only regret is that it was not issued years ago, when my hands were full of beginners on Cabinet organs.

A. B. W.

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CHAS. W. LANDON.

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Mennett from Symphony in E flat; Larghetto in D; Essay, Life of Mozart; Overture, "Così Fan Tutte"; Aria, "Non So Più Cosa Son"; (Le Nozze De Figaro.) String Quartette in G major, Allegro vivace ass.; Menuetto Allegro from Sonata in F# Minor for 4 Hands; Symphony in G minor; The Spinning Girl; Lullaby; String and Piano. Trio in G; Allegro, Andante, Allegretto.

Recital by Pupils of Augusta Seminary, Va.

Mazurka in E flat, Lechietitzky; Silver Spring, Mason; 1st Movement from 2d Concerto, Saint Saens; Moment Musical, op. 7 No. 2, Moszkowski; Kamennoi-Ostrov, Op. 10 No. 22, Rubinstein; Marche Orientale, Ketterer; Rigoleto, Liszt; Duet, Suites Modernes, Goldner; Polonaise Militaire, Chopin; Spanish Dance Op. 12, No. 3, Moszkowski; Polonaise Op. 26, No. 1, Chopin; Rondo Capriccioso, Mendelssohn; Piano Duo, Marche Triomphale, Kuhn; Distribution of Prizes. Piano Solo. Finale from Concertstueck (Accompaniment on 2d Piano), Weber.

An Evening with Haydn, Given by the Pupils of Miss Miriam Coit, Newark, N. J.

Overture, Orlando Paladino (4 hands); Sonata in D major; Paper, Childhood of Haydn; Allegro from Symphony in E flat (4 hands); Fantasy in C; Paper, Haydn in Vienna; Andante and Finale from "Surprise Symphony" (4 hands); Gypsy Rondeau; Paper, Haydn at Prince Esterhazy's; 1st Move, Symphony in D major (4 hands); Paper, Haydn in London; Serenade; Paper, Haydn's Old Age; Largo Cantabile in G major (4 hands).

Concert Given by the Pupils of the Western Conservatory of Music, W. V. Jones, Director.

Melody from Magic Flute, Mozart; La Gazelle Polka, A. Schmill; On the Lake, Gurlett; Rondolito, Wulff; Morning Dew, Waddington; Idyll, Waddington; Angels' Voices, Goerdeler; Lorely, Seeling; Tarantelle in A minor, Pieczonka; The Mill, Joseffy; Carnival de Venise, Schuloff; Two part Invention, S. Bach; Funeral March of a Marionette (Mysterious), Gonnoad; La Regata Veneziana, Liszt; Chaconne, Durand op. 62; Etude de Style in C, Ravina; Cuckoo, Raff, Op. 79; Valse Impromptu, Raff; Introduction et Allegro Scherzoso, Raff; La Fileuse, Raff, Op. 87; Tarantelle, Chopin, Op. 43.

Recital Given by the Pupils of Miss Julia Moody.

March, (Concert-stueck), Weber; Nocturne, Mendelssohn; Mountain Bell, Kinkel; Over the Hills, Wilson; Lieder ohne Worte, No. 3, Ibid, No. 16, Mendelssohn; Sonata No. 9, E flat, Mozart; Overture, "Tancred," (4 hands) Rossini; Heart's Delight, Nowosceck; "Stars of Night Adorning," Wokorin; Le Noce du Village, Wely; La Gazelle, Hoffman; La Bananier, Gotta; Chalk.

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VI

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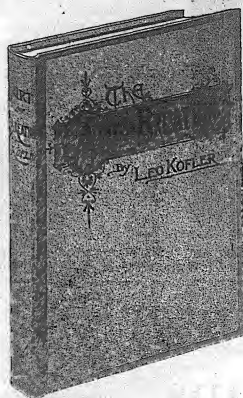
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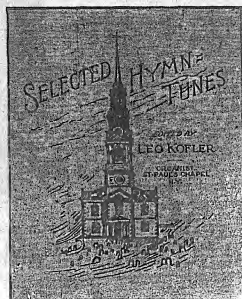
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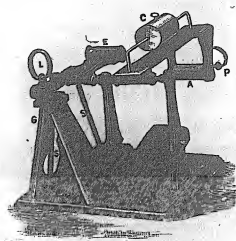
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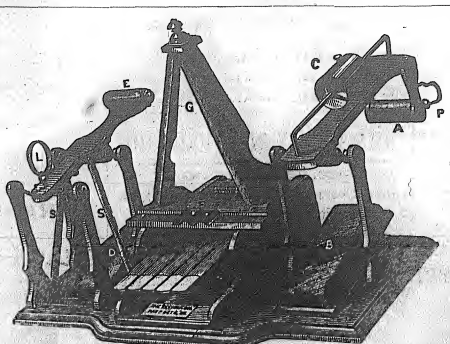
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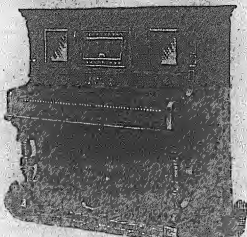
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